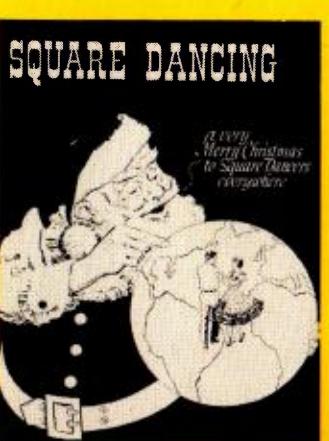
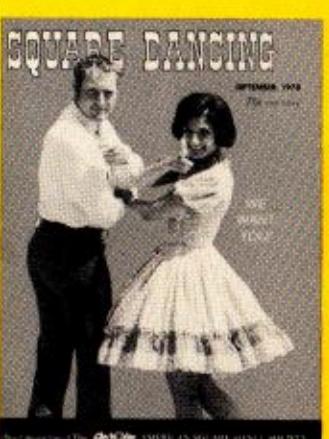
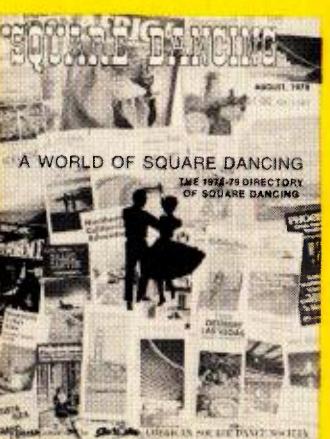
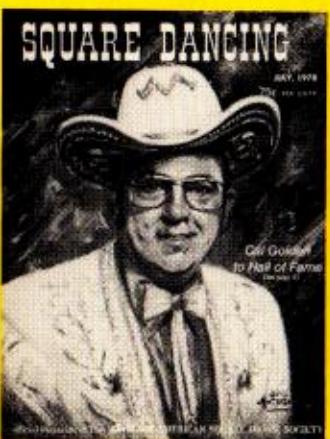
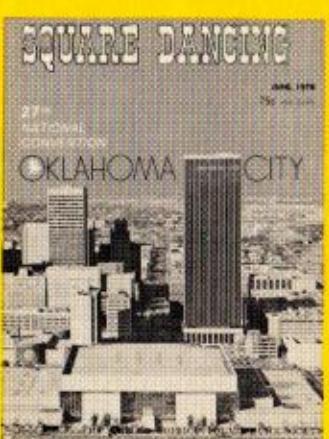
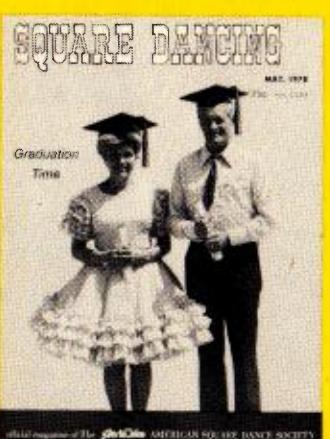
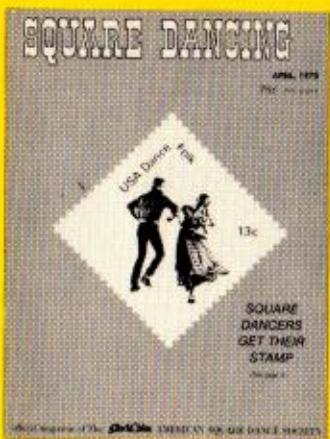
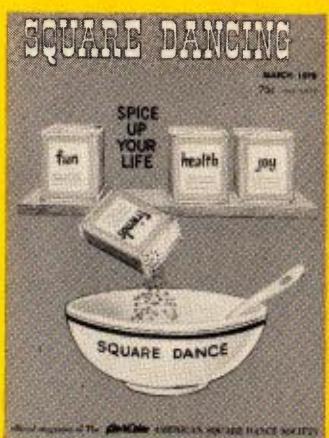
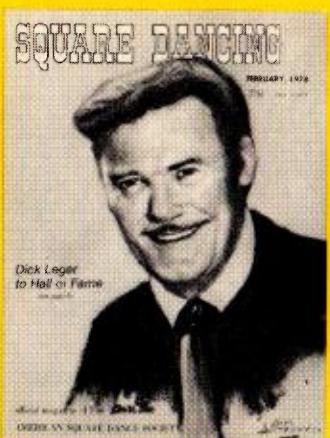
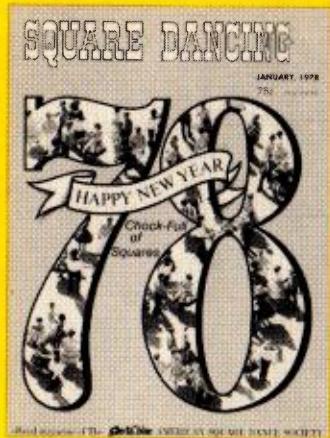


DOUBLE SQUARE DANCE YEARBOOK-1980

SQUARE DANCING

All the **SQUARE** and **ROUND** dances from 1978-1979 issues of **SQUARE DANCING**



INTRODUCTION

THE FACE OF SQUARE DANCING continues to change and at no time is it more noticeable than when putting together one of these biennial collections of dances. As an example, look at some of the titles. In this collection a majority of the patter calls either have no name identification at all or bear some group title such as Bits and Pieces, CALLERLAB special or simply Circulate. A glance at an index from the 1950s would be quite different. Sepulveda Tunnel, Rip Tide and Arizona Double Star are just samples.

But then we mention change and we would have to go back further still in time to hit the old standbys with their colorful designations: Ox Bow Loop, Grapevine Twist, Rattlesnake Twist and Sally Goodin'.

Of course the difference goes far deeper than the title. However, the title suggests a dance while today's groupings tell that there are often combinations or pairings of movements that work well together and from which a caller may develop his choreography.

We hope you enjoy this collection. Someday, years into the future, a young caller may be looking through these pages and become fascinated with the names we give dances rather than the key letters and number designations (E-374, 711-GO and XL-184) of his future time. Oh well, things do change and the titles of dances are perhaps the least concern of all.

We here at the magazine are most grateful to all of you authors and gentle people who have sent in your dance material so that others may enjoy it and use it too.

Bob Osgood, Editor
SQUARE DANCING
Official Publication of
The Sets in Order
American Square Dance Society

Beverly Hills, California
December, 1979

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DEDICATION

TO THE MANY who have contributed to the growth of American square dancing over the years and especially to the memory of these three - this volume is fondly dedicated.

Bill Castner
Herb Greggerson
Willard Orlich

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The Sets in Order American Dance Society

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Los Angeles, California 90048

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AARDVAARK

By Fred Bailey, Rush City, Minnesota

Heads square thru four hands
Centers in, single hinge
Ends trade
Eight to the middle and back
Touch a quarter, all eight circulate
Same sexes trade
Girls only roll to face
Girls half square thru
Squeeze in between the boys
Check your lines, ends trade
Cycle and wheel and square thru
Three quarters man
Left allemande

AROUND THE CLOCK

By Trent Keith, Memphis, Tennessee

Heads square thru
Right and left thru
Swing thru, men run
Wheel and deal, sweep a quarter
Curlique, coordinate
Wheel and deal, sweep a quarter
Curlique, coordinate
Ladies trade, wheel and deal
Sweep a quarter, slide thru
Left allemande

BITS AND PIECES

By Darren Gallina, Lompoc, California

Side ladies chain across
Same two couples flutter wheel
Heads square thru four hands
Pass thru, trade by, curlique
Follow your neighbor and spread
Lockit, right and left thru
Pass thru, chase right
Boys run, right and left thru
Slide thru, left allemande

BITS AND PIECES

Heads curlique, walk and dodge
Swing thru, boys run
Couples circulate, wheel and deal
Curlique, walk and dodge
Partner trade
Left allemande

Heads half square thru
Swing thru, spin chain thru
Scoot back, boys run, half tag
Boys run, bend the line
Curlique, boys run
Left allemande

All four couples half sashay
Heads turn thru, cloverleaf
Sides turn thru, pass thru
Trade by, left allemande

BITSIE

By Elsie Jaffe, Cleveland, Ohio

(From promenade)
Sides put the lady in the lead
Go single file, keep moving
Heads to the middle
Do sa do to a wave
Recycle, sweep a quarter
Pass thru, left allemande

(From promenade with partner)

Sides put the lady in the lead
Keep goin' don't slow down
Heads wheel to the middle (sides keep goin')
Do sa do an ocean wave, rock up and back
Recycle, touch a quarter
Walk and dodge
Look for the corner, left allemande

The PATTER CALLS

IN TODAY'S REALM of sight calling and independent choreography the caller still depends upon the skills of others in order to come up with imaginative and interesting dance construction. The material in this first section can be called as is or portions can be "lifted," tied together with other bits and pieces and used as the caller wishes.

One of the goals of the Workshop is to present dances that are representative of comfortable choreography. In order to insure this, dances are dancer-checked whenever possible. Figures that are awkward or choreographically unsound are set aside and sometimes returned to their creators with suggested changes.

BUT ON THE THIRD HAND

By Art Shepherd, Christchurch, New Zealand
Heads square thru
But on the third hand spin the top
Box the gnat, square thru
But on the third hand swing thru
Box the gnat, pull by (or turn thru)
Left allemande etc.

1P2P, curlique, trade and roll, square thru
But on the third hand, spin the top
Box the gnat, square thru
But on the third hand swing thru
Box the gnat, pull by (or turn thru)
Left allemande etc.

Heads square thru
But on the third hand, spin the top
Box the gnat, square thru
But on the third hand, swing thru
Turn thru, left square thru
But on the fourth hand, spin the top
Box the gnat, square thru
But on the third hand, swing thru
Turn thru, left allemande
Walk by one and promenade etc.

CALLERLAB SPECIAL

By Wayne Abbey, Carrollton, Georgia
Sides right and left thru
Same two rollaway
Heads couples flutter wheel
Square thru four hands, split the sides
Around one to a line
Move eight to the middle and back
Touch one quarter, track and trade
Couples circulate, make me a column
Two steps at a time, double pass thru
Track two, swing thru, men run
Bend the line (1P2P), slide thru
Square thru three hands
Left allemande etc.

CAST A SHADOW DRILLS

Heads square thru four hands
Do sa do to a wave
Boys run
Cast a shadow
Acey deucey, boys run
Bend the line
Right and left thru
Slide thru, left allemande

Heads lead right, circle to a line
Head couples California twirl
Cast a shadow
Swing thru, right and left thru
Left allemande

CIRCULATES

(From a static square)
One and three star thru, pass thru
Star thru, pass the ocean
Eight circulate
Swing thru, eight circulate
Boys run, couples circulate
Wheel and deal
Pass to the center
Touch a quarter, scoot back
Scoot back again
Left allemande

(From a zero line)
Right and left thru, slide thru
Swing thru, boys cross run
Boys circulate, girls run
Couples circulate, girls circulate
Bend the line, touch a quarter
Single file circulate
Boys run, touch a quarter
Split circulate, boys run
Pass thru, wheel and deal
Centers pass thru
Left allemande

CLOSE ENCOUNTERS

By Joe Saltel, McKinleyville, California
Four ladies chain across
Heads square thru
Touch a quarter
Scoot back, boys fold
Girls do sa do to a wave
Swing thru, turn thru
Star thru with the boys
Couples circulate, girls fold
Right and left grand

Heads promenade halfway around
Sides fan the top
Ping pong circulate
Recycle, veer to the left
Stroll and cycle
Ferris wheel and spread
Pass thru, half tag, recycle
Left allemande

One and three cross trail thru
Separate around one to a line of four
Pass thru, half tag
Split circulate, recycle
Veer to the left, ladies trade
Ferris wheel and spread
Star thru, centers pass thru
Left allemande

Head ladies chain to the right
Heads square thru three quarters
Separate around one to a line
Pass thru, half tag
Swing thru double, recycle
Pass thru, trade by
Left allemande

CORTEZ HASH

By Dee Cox, Cortez, Colorado

Heads half sashay, square thru

Swing thru, scoot back

Boys run, pass thru

Bend the line, pass the ocean

Swing thru, boys run

Ferris wheel, centers veer left

Stroll and cycle

Couples circulate, ladies circulate

Ladies trade, ferris wheel

(You're in that unaccustomed position again)

Centers pass thru, swing thru

Turn thru, left allemande

Heads half sashay, square thru

Swing thru, girls fold

Double pass thru

Centers in, cast off three quarters

Pass thru, tag the line left

Couples circulate

Ferris wheel

(watch it — you're not in the standard position)

Centers square thru three quarters

Allemande left

Heads half sashay, square thru

Swing thru, girls fold

Double pass thru, peel off

Pass thru, tag the line left

Couples circulate, wheel and deal

Pass the ocean, ladies trade

Recycle, square thru three quarters

Allemande left

Heads half sashay, square thru

Swing thru, girls fold

Double pass thru

Track II (mixed sex — watch it!)

Swing thru, centers trade

Boys run, pass thru

Bend the line, star thru

Right and left thru

Dive thru, square thru three quarters

Allemande left

COUNTDOWN

By Jim Davis, Seattle, Washington

Heads square thru five hands

Separate around one into the middle

Square thru four hands

Separate around one into the middle

Square thru three hands

Split the outside two

Into the middle and square thru two hands

Split the outside two around one

Crosstrail thru, left allemande

COUPLES DIVIDE

By Gene Hairrell, Memphis, Tennessee

Heads star thru

Sides divide and make lines

Everybody pass thru, tag the line

Cloverleaf, centers touch a quarter

Box circulate two spots

Allemande left

Four ladies chain

Heads star thru

Sides divide and make lines

Slide thru, double pass thru

Centers in and cast off three quarters

Slide thru, dixie grand (call directional)

Allemande left

Heads divide and star thru

Sides right and left thru, pass thru

Make a wave, spin chain thru

Boys run, bend the line

Crosstrail thru to the corner

Allemande left

Sides rollaway a half sashay
Heads square thru three quarters
Sides divide and star thru
Track two, swing thru
Boys run, half tag the line
Walk and dodge, chase right
Hinge a quarter, girls run
Half tag the line, face right
Allemande left

Head couples partner hinge
Sides divide and join the wave
Swing thru, boys run
Crossfire (check your waves)
Ends circulate one spot
Centers circulate one spot
All eight circulate one spot
Walk and dodge, California twirl
Slide thru, allemande left

Heads pass thru, chase right
Sides divide and curlique
Coordinate, half tag, trade and roll
Pass thru, trade by
Touch a quarter, swing thru
Centers run right
Half tag the line, scoot back
Girls circulate one spot
Boys run, wheel and deal
Allemande left

CROSSFIRE
By Gene Hairrell, Memphis, Tennessee
(From two-faced lines)

Heads square thru fou
Swing thru, boys run
Crossfire, walk and dodge
Centers right and left thru
Trade by, pass to the center
Curlique, box circulate two spots
Allemande left

(From a tidal two-faced line)
Head couples right and left thru
Flutter wheel
Heads lead to the left, slide thru
Swing thru, boys run
Crossfire, walk and dodge
U turn back, pass thru
Wheel and deal, centers pass thru
Star thru, wheel and deal
Centers zoom, centers touch a quarter
Allemande left

DANCING THE BASICS

By Oliver Lutgen, Kealakekua, Hawaii

Heads square thru four
While sides divide and star thru
Sides star thru again, trade by
Square thru four
California twirl, slide thru
Left allemande

Four ladies chain three quarters
Heads pass thru
Separate around one, make a line
Slide thru
Centers square thru three, pass thru
Left allemande

DAVE'S DISASTER
By David Cox, Eriwa, Australia
Heads square thru, swing thru
Spin the top, step thru (check your line)
Half tag trade and roll (make a wave)
Swing thru, boys run right
Slide thru, allemande left

DIAMOND CIRCULATE

By Les Gore, Kalispell, Montana

Box 1-4 star thru
Slide thru, right and left thru
Veer left, centers hinge
Diamond circulate twice
Flip the diamond, swing thru twice
Boys run, couples circulate
Centers hinge, diamond circulate
Flip the diamond, swing thru
Boys run, wheel and deal
Star thru, side thru
Allemande left

DIAMONDS

By Mel Yohman, Ft. Lauderdale, Florida

Heads curlique (or touch a quarter)
Center boys run, split the outside two
Separate around one to a line of four
Star thru, California twirl
Circle half and veer left
Girls hinge to a diamond
Diamond circulate
Four boys make a wave and swing thru
Flip the diamond (girls flip)
Scoot back, boys trade, boys run
Bend the line, right and left thru
Pass thru, wheel and deal
Lead couple spread to a line of four
Center four square thru, ends slide thru
Swing thru, turn thru
Allemande left

DIVIDES ET AL

By Jocko Manning, Beltsville, Maryland

Side ladies chain, heads spin the top
Sides divide, all slide thru
Left allemande

Head ladies chain, all whirl away
Heads spin the top and swing thru
Others divide, all turn thru
Wheel and deal (girls in the center)
Swing thru, men divide
All turn thru, wheel and deal
Centers turn thru to a left allemande

Head ladies chain, heads spin the top
Sides divide
All half square thru and trade by
To a left allemande

Heads spin the top, sides divide
All spin the top, turn thru
Partner trade, pass to the center
Slide thru, spin the top
Others divide, all spin the top
Turn thru, partner trade
Pass thru, trade by
Left allemande

Heads square thru four hands
Swing thru, boys run, zoom
Couples circulate, wheel and deal
Square thru three quarters, trade by
Left allemande

Heads square thru, slide thru
Left swing thru, left spin the top
To a left allemande

DIVIDING SQUARES

By Jeanne Briscoe, Salinas, California

Heads square thru, curlique
Make a wave, swing thru, centers run
Wheel and deal, pass to the center
Boys touch a quarter
Girls divide and touch a quarter
All circulate one place, face in
Star thru, swing thru, turn thru
Pass to the center
Square thru three quarters
Left allemande

Sides rollaway half sashay, circle left
 Boys up the middle and back, pass thru
 Separate around one into the middle
 Touch a quarter
 Girls divide and touch a quarter
 All eight single circulate one place
 Boys run, centers pass thru
 Square thru three quarters
 Trade by, do sa do to a wave
 Recycle, square thru three quarters
 Trade by, left allemande

DIXIE DERBY: Facing couples complete a standard dixie style to an ocean wave and, without stopping, the wave ends (girls) fold, as the centers (boys) trade and spread apart so that those who folded now step forward and squeeze in between those who traded. The movement ends in a two-faced line.

Dancing examples:
1 and 3 lead to the right, circle four
 Head men break to a line
 Lines of four go forward and back,
 Right and left thru,
 Ladies lead DIXIE DERBY,
 Couples circulate,
 Bend the line
 Left allemande.

Second example:
1 and 3 lead to the right, circle four
 Head men break to a line.
 Two lines go forward and back,
 Right and left thru,
 Ladies lead DIXIE DERBY, ladies trade,
 Half-tag right,
 Go right and left grand.

EIGHT CHAIN THREE

By Gil Crosby, Gainesville, Florida
Heads square thru
 Eight chain three
 Centers left swing thru
 Left turn thru
 Centers in cast off three quarters
 Star thru, double pass thru
 First couple left, next right
 Slide thru, square thru three quarters
 Left allemande

Heads right and left thru
 Star thru, pass thru
 Eight chain three
 Centers left square thru three quarters
 Others U turn back
 Touch a quarter, centers trade
 Girls run, square thru
 Right and left grand

Heads square thru
 Eight chain three
 Centers left swing thru
 Others cloverleaf
 Centers left turn thru, cloverleaf
 Everybody double pass thru
 First couple left, next right
 Slide thru, eight chain three
 Left allemande

EXTENDING

By Jim Davis, Seattle, Washington
Heads square thru three hands
 Separate around one to a line of four
 Pass thru, wheel and deal
 Girls in the middle swing thru
 Extend to the boys, scoot back
 Girls extend to the center and swing thru
 Turn thru, boys partner trade
 Left allemande

EXTEND WORKSHOP

By Jim Jenkins, San Angelo, Texas
 This one will keep you on your toes!
Heads right and left thru
Rollaway half sashay
 Star thru, veer left
 Girls hinge a quarter
 Boys face in
 Girls trade (right hands girls)
 Girls extend (right hand waves)
 Scoot back (wake up boys!)
Everybody trade (right hands all)
 Boys extend, turn thru
 Girls turn back, all star thru
California twirl
Boys hinge a quarter
Girls face in
Boys trade (left hands boys)
Boys extend (left hand waves)
Walk and dodge (boys dodge left)
California twirl twice
Allemande left

FAN THE TOPS

By Bob Kline, Richmond, Kentucky
Heads box the gnat, slide thru
Do sa do to a wave
Fan the top
Recycle and slide thru
Swing thru, boys run, ferris wheel
Centers step to a wave
Scoot back, sides partner hinge
Right and left grand

Heads turn thru, separate around one
Down the middle and turn thru
Do sa do to a wave, fan the top
Center four only fan the top
Others single hinge
Side ladies run right around one
Extend the tag
Walk right in to a right and left grand

Heads do sa do to a wave
Fan the top and step thru
Swing thru, boys run
Couples circulate, bend the line
Do sa do to a tidal wave
Each wave fan the top
Swing thru, turn thru
Left allemande

Heads pass thru, separate around one
Squeeze in to a line of four
Pass thru, wheel and deal
On the double track ladies lead
Dixie style to an ocean wave
Fan the top
Each wave boys cross run
Each wave fan the top
Scoot back, all eight circulate
Girls go double, boys run
Bend the line
Pass thru, partner trade and roll
Walk right in to a right and left grand

FIGURE

By Cliff Long, Mars Hill, Maine
Heads rollaway, forward and back
Touch a quarter
Girls run
Do sa do the outside two
Swing thru, split circulate
Boys run, go up and back
Pass thru, chase right
Hinge a quarter, split circulate
Centers trade, boys run
Move up and back, pass thru
Wheel and deal
Touch a quarter
Same two scoot back
Hinge a quarter, step thru
Left allemande

FOLD

(From zero box)
Swing thru, girls fold, peel off
Boys cross fold, extend
Trade and roll
Pass thru, bend the line
Slide thru, swing thru
Girls fold, peel off
Boys cross fold, extend
Trade and roll, pass thru
Tag the line
Leaders U turn back to an
Allemande left

(From a static square)
One and three star thru
Right and left thru with a full turn
Split two, round one to a line of four
Pass thru, ends fold
Dive thru, pass thru
Touch a quarter, walk and dodge
Boys fold, star thru
 (establish a two-faced line)
Boys trade, wheel and deal
Sweep a quarter, pass thru
Reach across to an allemande left

FROM ABROAD

By Michael Liston, Ramstein AB, Germany
Heads pass the ocean
Ping pong circulate
Center four recycle
Double pass thru, track II
Spin the top, boys run
Half tag the line, coordinate
Half tag, trade and roll
Left allemande

Sides square thru four hands
Swing thru, boys trade and roll
Four boys slide thru
Ferris wheel, centers star thru
Separate around two, make a line
Star thru
First go left, next two right
Pass the ocean, recycle
Left allemande

FUN WITH HALF TAG

By Tom Hightower, Sacramento, California
Heads pass the ocean
Swing thru, boys run right
Half tag the line, face left
Left allemande

Heads lead right, circle to a line
All swing thru, boys run
 In your own four, half tag the line (columns)
Coordinate, girls trade
Bend the line, pass thru
Wheel and deal
Zoom and square thru three quarters
Allemande left
Sides pass the ocean, girls run
Half tag the line, face right
Pass thru, swing thru
Spin the top, girls run
Half tag the line right
Left allemande

Heads lead right, circle to a line

Pass thru
Half tag the line (parallel waves)
Swing thru and spin the top
 In your own four centers run (boy & girl)
Half tag the line
All trade and roll (to face in lines of four)
Pass thru, half tag the line right
Square thru three quarters
Allemande left

Sides square thru four hands
Swing thru, boys run right
Half tag the line, face right
Star thru, California twirl
Slide thru, left allemande

GEMS FROM TED

By Ted Wegener, Torrance, California

1P2P Pass thru
California twirl
Ladies lead flutter wheel
Half square thru
Face your partner (on the right)
Flutter wheel
Left allemande

1P2P Flutter wheel
Star thru, pass thru
Insides flutter wheel, outsides trade
Pass thru, pass thru again
Trade by, right and left thru
Left allemande

Heads right and left thru
Flutter wheel, half square thru
Circle four to a line
Flutter wheel, star thru
Pass thru, California twirl
Flutter wheel, star thru
Left allemande

Heads pass thru
Round one into the middle
Heads flutter wheel
California twirl
Circle half and a quarter more
Ladies flutter wheel
Four ladies chain
Square thru five hands
Corner swing and promenade

Heads flutter wheel, sweep a quarter
Sides only grand square
Heads pass thru, face your partner
All grand square eight counts
Join hands and circle left, etc.

Box 1-4 Star thru
Flutter wheel
Reverse the flutter wheel
Pass thru, bend the line
Flutter wheel
Reverse flutter wheel
Pass thru, bend the line
Circle left, rollaway
Allemande left

Heads right and left thru, rollaway
Circle left all eight of you
Four men go up and back
Right hand man lead, flutter wheel
Four ladies up and back
Right hand lady lead, flutter wheel
All circle left
Swing the girl who's nearest you
Promenade her home and sides face
Grand square eight steps
Join hands circle left
Swing the girl nearest you
Promenade

Here is an additional example using the Quarterly Selection, Track and Trade.

Heads pass thru
Around one to a line of four
Pass thru, U turn back
Touch a quarter, track and trade
Wheel and deal, square thru three quarters
Trade by, allemande left



GET IN GEAR

By Jim Davis, Seattle, Washington

Heads right and left thru
Head ladies chain
Dixie style to an ocean wave
Trade the wave, extend
Spin chain the gears
Swing thru, boys run
Couples hinge a quarter
Crossfire, split circulate
Boys run, slide thru
Step to a wave, recycle
Right and left thru
Do sa do to an ocean wave
Swing thru, spin chain the gears
Boys run, ferris wheel
Centers pass thru, pass the ocean
Swing thru, boys trade
Spin the top, recycle
Pass thru, trade by
Allemande left

Heads star thru
Double pass thru
Lead two partner trade
Star thru, pass thru
Wheel and deal, zoom
Centers swing thru
Outsides rollaway half sashay
Centers extend
Right and left grand

Four ladies chain
Heads pass the ocean
Fan the top
Sides divide and star thru
Ping pong circulate
Centers recycle, right and left thru
Full turn around, left allemande

JOE'S HASH

By Joe LeBoeuf, Orange, Texas

Heads square thru four hands
Swing thru, boys run
Wheel and deal, right and left thru
Flutter wheel, pass the ocean
Spin the top, boys run, crossfire
Coordinate, bend the line
Right and left thru
Touch a quarter, coordinate
Bend the line
Right and left thru, star thru
Pass thru, chase right
Boys run, pass the ocean
Fan the top, recycle
Right and left thru, veer left
Ferris wheel
Right and left thru, pass thru
Swing thru, spin the top
Right and left thru, star thru
Veer left, half tag, trade and roll
Pass thru, trade by
Left allemande

Heads square thru, pass the ocean
Fan the top, recycle
Right and left thru
Pass to the center
Double pass thru, track II
Swing thru, boys run
Half tag, trade and roll
Pass thru, trade by
Pass the ocean
Right and left thru
Touch a quarter, coordinate
Bend the line, right and left thru
Curlique, coordinate
Bend the line, right and left thru
Star thru, right and left thru
Veer left, ferris wheel
Curlique, star by the right
Full around, left allemande

Heads pass the ocean
Extend to a wave, swing thru
Boys run, half tag, trade and roll
Pass thru, trade by
Right and left thru
Pass to the center
Double pass thru, track II
Right and left thru, pass thru
Trade by, right and left thru
Veer left, ferris wheel
Right and left thru
Pass thru, pass the ocean
Explode the wave, trade by
Pass the ocean
Right and left thru, curlique
Coordinate, bend the line
Right and left thru
Pass thru, wheel and deal
Centers swing thru, turn thru
Allemande left

IT FIGURES

By Ray Godfrey, Ventura, California

Heads square thru four hands
Swing thru, spin the top
Recycle, sweep a quarter
Curlique, follow your neighbor
Trade the wave
Swing thru, boys run
Tag the line right
Boys trade, cast off three quarters
Around the girls
Curlique, boys run
Swing thru, spin the top
Recycle, sweep a quarter
Left allemande

JOE'S FAVORITES

By Joe Saltel, Eureka, California

Four ladies chain
Heads pass thru, chase right
Sides divide and touch a quarter
All eight coordinate
Couples circulate, bend the line
Right and left thru, slide thru
Touch a quarter
Follow your neighbor and spread
Scoot back
Right and left grand

JUST A LITTLE FAITH

By Bob Young, Wilmington, Delaware
Head ladies chain across
Sides square thru four
Do sa do to an ocean wave
Spin chain thru, girls circulate one spot
Swing thru, recycle and sweep a quarter
Cross trail thru to the corner
Left allemande

Side ladies chain across
Heads square thru half
Do sa do to an ocean wave
Swing thru, boys run
Ferris wheel, centers pass thru
Square thru four hands, partner trade
Right and left thru
Star thru, do sa do to a wave
Spin chain thru, boys run
Wheel and deal
Left allemande

LEFT HANDERS

By Gary Felton, Adelphi, Maryland
1P2P curlique
Coordinate, centers trade
Centers run left
(Boys begin) swing thru
Centers cross run to the right
And run around the boys
Wheel and deal, pass thru
Right and left grand

Heads square thru, swing thru
Spin the top
Right and left thru
Dixie style to an ocean wave
(Boys begin) swing thru
Trade the wave
Extend the tag
Right and left grand

Heads square thru
Right and left thru, veer left
Centers trade, centers run
Boys swing half by the right
Swing half by the left with the girl
Eight circulate
Girls swing half by the right
Swing half left with the boy
Left allemande

Heads square thru, swing thru
Boys run, tag the line right
Centers run (left)
(Girls begin) swing thru
Left allemande

Heads square thru
Do sa do to an ocean wave
Ends run, new centers trade
Girls run, girls trade and
Trade with the boy, boys run
Couples circulate, ends run
Boys swing half by the right and
Swing half by the left with the girl
Girls swing half by the right and
Swing half by the left with the boy
Left allemande

LEFT HANDERS

By Jim Jenkins, San Angelo, Texas
Heads left square thru
See saw to an ocean wave
Left swing thru
Girls trade
Left allemande



A LITTLE CLIFF

By Cliff Long, Mars Hill, Maine
Heads square thru four hands
Touch a quarter, walk and dodge
Partner trade, pass the ocean
Swing thru, boys run
Wheel and deal
Centers only California twirl
Double pass thru
Track II, recycle
Left allemande

A LITTLE DIFFERENT

By Trent Keith, Memphis, Tennessee
Heads half square thru
Swing thru, boys run
Wheel and deal, veer to the left
Couples circulate once and a half
Bend the line
Heads square thru
Swing thru, boys run
Couples circulate once and a half
Bend the line
Left allemande

LOOK MA, NO ALLEMANDE

By David Cox, Eriva Heights, Australia
Heads lead right circle to a line
Pass thru, chase right
Walk and dodge, U turn back
Pass the ocean, swing thru
Right and left grand

Four ladies chain three quarters
Heads star thru, pass thru
Swing thru, recycle
Right and left grand

Heads lead right circle to a line
Pass thru, U turn back
Curlique, coordinate
Bend the line, half square thru
Right and left grand

Heads square thru, right and left thru
Star thru, crosstrail thru
Bend the line, square thru
Right and left grand

Heads lead to the right
Star thru, spin the top
Right and left grand

LYNN'S CONCOCTIONS

By Lynn Wright, Portland Oregon
Four ladies chain across
Heads half sashay, pass thru
Around one to a line
Square thru three quarters
Bend the line, right and left thru
Pass the ocean, double swing thru
Boys circulate, all eight circulate
Girls trade, recycle
Square thru three quarters
Left allemande

Four ladies chain
Heads flutter wheel, sweep a quarter
Pass thru, curlique
Walk and dodge, partner trade
Reverse the flutter, swing thru
Spin the top
All eight circulate, girls trade
Recycle, allemande left

MAINLY MAINSTREAM

By Jeanne Briscoe, Salinas, California
Head ladies chain three quarters
Side gents turn 'em
Roll away half sashay
Up to the middle and back
Do sa do to a wave, swing thru
Pass thru, U turn back
Lonesome gents down the middle
Pass thru, both turn left
Go around two between the girls
Make a line of four
Slide thru, left allemande

MAINSTREAM VENTURE

By Ray Godfrey, Ventura, California
Heads square thru four hands
Swing thru, boys run
Tag the line in, pass thru
Tag the line, cloverleaf
Boys square thru three hands
Do sa do, swing thru, boys trade
Girls trade, centers trade
Girls run, curlique, boys run
Left allemande

Heads curlique, boys run
Pass the ocean
Spin the top, boys run
Ferris wheel and spread
Outsides squeeze in
Center four right and left thru
Then roll away a half sashay
Everybody curlique
Coordinate, couples circulate
Bend the line, slide thru
Pass thru, left allemande

Make Me a Column: Starting from two-faced lines, centers facing in step forward and walk straight ahead to become the lead dancer in a column. Ends facing in follow along behind to become number two dancer in the column. Centers facing out turn toward the center and fall in behind the end who was facing in and follow to become dancer number three in the column while the ends facing out turn toward the centers and follow the adjacent center dancer to become the number four dancer in the column. Movement ends in right or left hand columns, depending on the starting two-faced lines.

From a static square
Heads lead right, veer left
Make me a column
Everybody trade and roll
Allemande left

From 1P2P lines
Pass thru, girls fold
Star thru
Make me a column
Single file circulate
Boys run, allemande left

MORE DIVIDES

By Jeanne Briscoe, Salinas, California
Heads swing thru
Sides divide and star thru
Heads turn thru, slide thru
Pass thru, wheel and deal
Centers swing thru, spin the top
New sides divide and star thru
Centers extend and make a wave
Boys circulate, girls trade
Recycle, left allemande

MORE FROM ABROAD

By Michael Liston, Ramstein AFB, Germany

Four ladies chain
Sides pass thru
Separate around one
Make a line of four
Pass thru, tag the line, face out
Bend the line, star thru
Cloverleaf, double pass thru
Track II, swing thru
Spin chain thru
Ladies trade, box the gnat
Right and left grand

Sides curlique, walk and dodge
Swing thru, girls circulate
Boys trade, spin the top
Pass thru, bend the line
Star thru
Veer left to a two-faced line
Couples circulate, ferris wheel
Center four curlique
Left allemande

MORE FROM THOR

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads square thru four hands
Curlique with the outside two
Follow your neighbor
Girls run, cast off three quarters
Square thru three hands
Left allemande

Heads square thru four hands
Follow your neighbor
Boys cross run, single hinge
Follow your neighbor
Boys cross fold
Allemande left

Heads half square thru, split two
Around one make a line of four
Pass thru, ends fold, swing thru
Boys run, half tag trade and roll
Curlique, follow your neighbor
Girls run, cast off three quarters
Cross trail thru
Skip partner and head to the corner
Left allemande

Heads right and left thru
Flutter wheel, sweep a quarter
Pass thru, split two around one
Make a line of four
Pass thru, ends fold
Touch a quarter
Follow your neighbor
Boys cross run and single hinge
Follow your neighbor
Boys cross fold, pass thru
Trade by, left allemande

MORE STROLL AND CYCLE

By Joe Dungan, APO New York

Heads right and left thru
And a quarter more
Stroll and cycle, girls trade
Girls circulate two places
Couples circulate, bend the line
Cross trail thru
Left allemande

Heads pass the ocean
Recycle and veer left
Stroll and cycle
Couples circulate, bend the line
Reverse flutter wheel
Pass thru, wheel and deal
Double pass thru
First go right, next go left
Cross trail thru
Left allemande

Heads lead to the right
Circle four, break out to a line
Pass the ocean, swing thru
Boys run, ferris wheel
Centers veer left, stroll and cycle
Couples circulate, tag the line
Face left and promenade

Heads slide thru, touch a quarter
Girls trade, recycle
Veer left, stroll and cycle
Boys trade (in your line)
Wheel and deal to the corner
Left allemande

This one is from Peggy Dungan
To the right, head ladies chain
Heads right and left thru
And a quarter more
Stroll and cycle
Bend the line, cross trail thru
Left allemande

Heads lead right and circle to a line
Pass the ocean, right and left thru
Pass the ocean, right and left thru
Cross trail, left allemande etc.

Heads square thru, pass the ocean
Pass thru, bend the line
Pass the ocean, pass thru
Outsides California twirl
Centers pass thru, pass the ocean
Right and left thru, pass thru
Bend the line, pass the ocean
Right and left thru, dive thru
Left allemande

Heads right and left thru
Pass the ocean, swing thru
Swing thru again, pass thru
Pass the ocean, right and left thru
Star thru, dive thru, centers pass thru
Split the outsides, 'round one to a line
All turn back, bend the line, star thru
Left allemande etc.

PAT

By Patrick Gale, Phoenix, Arizona

Heads square thru four hands
Do sa do, an ocean wave
Recycle, right and left thru
Pass thru, chase right
Box circulate once, girls turn back
Left allemande

PEEL AND FAN

By Gil Crosby, Gainesville, Florida

1P2P Pass thru
Boys run, fan the top
Single hinge, boys run
Swing thru, turn thru
Left allemande

1P2P Star thru
Veer left, fan the top
Boys run, fan the top
Right and left grand

Box 1-4 Swing thru
Girls fold, peel off
Fan the top, half tag
Trade and roll, slide thru
Left allemande

Heads star thru, zoom
Peel off, half tag the line
Boys run, bend the line
Square thru three quarters
Left allemande

1P2P Right and left thru
Pass thru, wheel and deal
Double pass thru, peel off
Bend the line
Centers pass the ocean and
Fan the top, others star thru
Centers hinge, boys run
Left allemande

Ping Pong Circulate

This movement starts from a quarter tag position, which is an ocean wave between and parallel to two couples facing in. The description used is based on having the heads pass the ocean from a squared-up set.

The center dancers in the ocean wave step thru. Everyone does a pass to the center and the new center dancers step directly into a right hand ocean wave. One caution — remember that the dancers moving toward the outside of the set do an automatic partner trade in executing the pass to the center movement.

Original heads are now the outside couples and the original sides are now in the center ocean wave.

Here is one get-acquainted example:

Four ladies chain
Heads pass the ocean
Ping pong circulate
Center ladies trade
Centers recycle
Pass thru
Left allemande

PING PONG CIRCULATE

By Ron Bessette, Wayne, New Jersey
Heads pass the ocean
Swing thru, ping pong circulate
New centers swing thru
Ping pong circulate
Centers pass thru, star thru
Allemande left

Heads spin the top
Ping pong circulate
Centers recycle and turn thru
Do sa do, turn and left thru
Allemande left

PING PONG CIRCULATE

Heads lead right, circle to a line
Pass thru, tag the line right
Ferris wheel, centers swing thru
Ping pong circulate, boys go double
Centers pass thru, star thru
Pass thru, tag the line right
Ferris wheel, centers swing thru
Ping pong circulate, girls go double
Centers ladies trade
Swing thru
Tag the line, lady left, boy right
Go around one line up four
Star thru, square thru three quarters
Allemande left

Four ladies chain
Heads pass the ocean
Ping pong circulate
Square thru three quarters
Left allemande

One and three square thru
Swing thru, boys run
Ferris wheel, centers sweep a quarter
Pass the ocean
Ping pong circulate
Recycle, pass thru
Allemande left

Four ladies chain three quarters
Heads pass the ocean
Ping pong circulate
Swing thru, boys run
Tag the line, lady left, boy right
Go around one line up four
Right and left thru
Pass thru, tag the line right
Ferris wheel, centers swing thru
Ping pong circulate
Swing thru, boys run
Tag the line, lady left, boy right
Left allemande



PLUS TWO

By Harold Fleeman, Santa Cruz, California

Heads pass the ocean
Extend, swing thru
Boys run, half tag
Follow your neighbor and spread
All eight circulate, touch one quarter
Follow your neighbor and spread
Girls run, bend the line
Turn and left thru
Star thru, dive thru
Square thru three quarters
Allemande left

Sides curlique, walk and dodge
Swing thru, boys run, half tag
Split circulate, boys run
Touch one quarter, coordinate
Boys run, hinge one quarter
Split circulate
Follow your neighbor and spread
Recycle, dive thru, pass thru
Allemande left

Heads lead right circe to line of four
Pass thru, chase right, swing thru
Split circulate, recycle
Square thru three quarters, trade by
Pass thru, trade by, slide thru
Pass thru, bend the line
Pass thru, bend the line
Allemande left

Head ladies chain, heads right
Circle to a line of four, pass thru
Partner hinge, split circulate
Scoot back, centers trade
Split circulate, walk and dodge
Chase right, split circulate
Follow your neighbor, boys cross run
Girls trade, girls run, half tag
Face right, Allemande left

Heads right and left thru
Ladies lead dixie style to an ocean wave
Men cross run and extend
All eight circulate, partner hinge
Split circulate, all eight circulate
Follow your neighbor
Men cross fold, star thru
Slide thru, Allemande left

Sides lead right circle to line of four
Pass thru, partner hinge
Girls trade, single hinge and
Follow your neighbor and spread
Girls run, half tag, boys run
Pass thru, wheel and deal
Centers pass thru, swing thru
Turn thru, left allemande

Heads square thru four hands
Touch one quarter, follow your neighbor
Girls cross run, swing thru
Touch one quarter, boys run, pass thru
Partner hinge, centers trade, recycle
Dive thru, square thru three quarters
Allemande left

RELAY THE DEUCEY

By Ron Bessette, Wayne, New Jersey

Heads pair off, swing thru
Relay the deucey, boys run
Wheel and deal
Left allemande

Heads pair off, swing thru
Boys trade, relay the deucey
Box the gnat, change hands
Allemande left

SAM'S FIGURES

By Sam Atkinson, Pt. Mugu, California

Heads square thru four hands
Do sa do to a wave
Scoot back, boys trade
Cast off three quarters, balance
Spin chain thru, ends circulate twice
Spin chain thru, ends circulate twice
Cast off three quarters
Boys run, wheel and deal
Pass thru, trade by
Left allemande

Heads curlique, boys run
Swing thru, boys run and roll
Girls trade and roll to face
Girls pass thru, touch a quarter
Boys run, ferris wheel
Pass thru, left allemande

SCOOT & DODGE

By Cliff Long, Mars Hill, Maine

Head couples touch a quarter
Scoot and dodge
Circle half, veer left
Couples circulate, wheel and deal
Touch a quarter, scoot and dodge
Boys fold and touch a quarter
Boys trade, girls fold
Peel off, girls trade
Bend the line, star thru
Pass thru, trade by
Left allemande

SETUPS & GETOUTS

By John Eubanks, Carl Junction, Missouri
Head gents and corner up and back
Pass thru, U turn back
Right and left thru
Flutter wheel and sweep a quarter
Left allemande

Heads lead right circle to a line
Pass thru, four boys run right
Find an ocean wave
Spin chain thru (boys and girls working)
Spin chain thru (boys and girls working)
Boys run, right and left thru, star thru
Square thru three quarters
Left allemande

Sides lead right circle to a line
Pass thru, boys run right
To an ocean wave
Spin chain thru
Spin chain thru
Boys run right to a line
Cross trail, left allemande

Heads square thru four hands
Curlique, split circulate
Walk and dodge
(girls walk, boys dodge)
Everybody backtrack, slide thru
Left allemande

Sides square thru four hands
Swing thru, boys run right
Tag the line right
Wheel and deal, pass thru
U turn back, touch a quarter
Follow your neighbor and spread
Swing thru, boys trade
Girls fold behind the boys
Boys U turn back, curlique
Girls run around the boys
Left allemande

SIGALERT

By Karl-Henrich Fischle, Hannover, Germany.
(These dances are difficult and not for Mr. Average Dancer. Don't say we didn't warn you!)

LA CHASSE

Heads lead right, circle to a line
Pass thru, chase right
Swing thru, centers run
Bend the line
Pass thru, chase right
Swing thru, centers run
Bend the line
Pass thru, chase right
Swing thru, centers run
Bend the line, left allemande

TRADE TO A WAVE

Heads lead right circle to a line
Pass thru, boys trade
Ends trade, girls trade
Boys trade, ends trade
Girls trade, box the gnat
Change something, left allemande

ON THE SUNNY SIDE

Heads turn thru
Separate around one
Into the center turn thru
Left turn thru the outside two
Centers square thru four hands
All join hands, circle left
Sunny side out
Boys run right, left allemande
Like an allemande thar, go right, left
Shoot the star full turn
Like a do paso
Turn corner right, turn partner left
Roll promenade

HAPPY GO LUCKY

One and three turn thru
Separate around one
Into the center turn thru
Left turn thru the outside two
In the center turn thru
Everybody cloverleaf
Double pass thru
Cloverleaf again
Double pass thru
First couple left, next one right
Lines of four bend the line
Boys turn thru
Separate around one
In the middle square thru
Three hands, left allemande

OLD VINE, NEW CASK

Allemande left alamo style
Heads scoot back (right arm lead)
Boys scoot back (left arm lead)
Girls scoot back (left arm lead)
Sides scoot back (right arm lead)
Heads scoot back
Boys scoot back
Girls scoot back
Sides scoot back
All four couples scoot back
Boys keep the right hand star
Pick up your partner arm around
Star promenade the wrong way round
Spread the star way out wide
Girls duck under the boy's right side
Left allemande

CROSS IN, CROSS OUT

Heads cross trail thru, separate
Round one make lines of four
Cross trail thru (to mother)
Box the gnat, grand right and left

COUNT UP

Heads right and left thru
Cross trail thru, do sa do corner
Square thru two hands
Bend the line
Square thru three hands
Bend the line
Square thru four hands
U turn back, star thru, California twirl
Square thru five hands
Left allemande

LINE ZERO

Heads lead right, circle to a line
Pass thru, bend the line
Bend the line again
Right and left thru
Left allemande

ALL COUNT DOWN

Heads star thru, California twirl
Square thru four hands
U turn back, box the gnat
Right and left thru
Square thru three hands
U turn back, box the gnat
Right and left thru
Square thru two hands
U turn back, box the gnat
Right and left thru
Square thru one hand
U turn back, box the gnat
Change hands, left allemande
or
Right and left thru
Cross trail thru, U turn back
Left allemande

SOME BASIC 75

By Michael Liston, Ramstein, AB, Germany

Heads square thru four hands
Split two around one to a line of four
Box the gnat, slide thru
Spin chain thru
Spin chain thru, swing thru
Boys trade, girls circulate
Turn thru
Left allemande

Sides square thru four hands
Split two around one
When you meet star thru
Cloverleaf, stand behind that pair
Centers star thru, cross trail
Around one to a line
Circle left
Corner swing and promenade

Heads turn thru
Cloverleaf, stand behind that pair
Double pass thru, cloverleaf
Double pass thru
Centers in cast off three quarters
Pass thru, wheel and deal
Centers spin the top, slide thru
Square thru three quarters
Left allemande

Sides star thru, spin the top
Boys trade, turn thru
Separate around two to a line
Star thru, California twirl
Left allemande

Heads right and left thru, star thru
Spin the top, turn thru
Separate around two to a line
Pass thru, bend the line
Step to a wave (men in the center)
Spin the top, slide thru
Left allemande

Sides cross trail thru

Around one to a line of four
Square thru four hands, trade by
Do sa do, double swing thru
Spin the top, turn thru
Bend the line, right and left thru
Star thru, dive thru
Centers turn thru
Do sa do (two boys, two girls)
Spin the top, swing thru
Spin the top, girls run right
Eight to the middle and back
Box the gnat
Square thru four hands
Right to partner pull by
Left allemande

SOME BY JOE

By Joe LeBoeuf, Orange, Texas
Heads square thru, swing thru
Men run, crossfire
Coordinate, ferris wheel
Centers pass thru
Right and left thru, veer left
Crossfire, coordinate
Ferris wheel, centers pass thru
Right and left thru
Pass to the center, zoom
Centers pass thru
Right and left thru, dive thru
Square thru three quarters
Left allemande

Heads right and left thru
Square thru, on third hand curlique
Men run, pass the ocean
Explode the wave, trade by
Swing thru, spin the top
Right and left thru
Pass thru, bend the line
Right and left thru, pass thru
Chase right, men run
Right and left thru
Curlique, cast off three quarters
Fan the top, swing thru
Men run, bend the line
Right and left thru
Flutter wheel, sweep a quarter
Star thru, right and left thru
Square thru four hands
Right to partner, pull her by
Left allemande

SPIN CHAIN THRU

By Gene Hairrell, Memphis, Tennessee
(From a right hand ocean wave)
Heads square thru four hands
Make a wave
Spin chain thru
Girls circulate double
Spin chain thru
Boys circulate double
Boys run around the girls
California twirl
Couples circulate, bend the line
Star thru, pass to the center
Star thru, crosstrail thru to the corner
Allemande left

(From a left hand wave)
Side ladies chain
Heads square thru four
Slide thru, pass thru
Partner trade, right and left thru
Ladies chain
Dixie style to an ocean wave
Left swing thru
Left spin chain thru
Left allemande

(From a three-person ocean wave)

Side ladies chain

Head ladies chain three quarters

Side men turn her and roll away

Lines of three up and back

Head men do sa do

Side six pass thru

Side men turn back, make a wave

Spin chain thru

Head men pass thru, turn right

Go around three

Hook on to an ocean wave

Everybody recycle

Allemande left

SPIN THE TOP DRILLS

By Ted Wegener, Torrance, California

Heads right and left thru

Make a wave and spin the top double

Step ahead while the sides right and left thru

Step to a wave and spin the top double

Step ahead, men run right to the corner

Left allemande

Heads square thru

Spin the top, swing thru

Right and left thru, slide thru

Left allemande

Head men face your corner box the gnat

Square your sets just like that

(Two men together, two ladies together)

Girls do sa do, make a wave

Spin the top double, step ahead

Men do sa do, make a wave

Spin the top double, step ahead

Girls trade, men trade

Join hands circle left

Those who can rollaway

Everybody left allemande

Heads square thru four hands

Slide thru, right and left thru

Dixie style to an ocean wave

With a left spin the top

Girls run, bend the line

Dive thru, square thru three quarters

Left allemande

SPIN THE TOPS

By Robert Kline, Richmond, Kentucky

One and three spin the top

Turn thru, do sa do to a wave

Scoot back, boys trade

Boys run, bend the line

Swing thru, spin the top

Recycle, star thru to a flutter wheel

Slide thru, box the gnat (hang on)

Square thru three hands

On three go right and left grand

One and three slide thru

Spin the top double

Extend the tag to a wave

Scoot back, boys trade, boys run

Couples circulate, girls trade

Wheel and deal, star thru, pass thru

Wheel and deal

Square thru three quarters

Left allemande

SQUARE BACK

By Karl-Henrich Fischle

Hannover, Germany

Heads square thru four hands

Do sa do, square thru four hands

Bend the line

Square thru four hands

U turn back

Square thru four hands

Bend the line

Square thru four hands

Right and left grand

STROLL AND CYCLE

Heads pass the ocean

Swing thru, boys run

Stroll and cycle

Girls trade, wheel and deal

Square thru three quarters

Outsides cloverleaf

Centers star thru, circle half

Veer to the left

Stroll and cycle

Tag the line right

Boys cross run, wheel and deal

Dive thru, square thru three quarters

Left allemande

Heads curlique, walk and dodge

Spin the top, turn thru

Bend the line, pass thru

Wheel and deal

Centers circle half, veer to the left

Stroll and cycle, bend the line

Pass thru, wheel and deal

Centers swing thru, boys run

Stroll and cycle, bend the line

Right and left thru, cross trail thru

Left allemande

Heads star thru, veer left

Stroll and cycle

Boys trade, couples circulate

Half tag, trade and roll

Left allemande

Heads pass the ocean

Swing thru, boys run

Stroll and cycle

Boys trade, wheel and deal

Allemande left

Heads pass the ocean

Ping pong circulate

Centers recycle, veer left

Stroll and cycle

Crossfire, coordinate

Ferris wheel, zoom

Centers swing thru, boys run

Stroll and cycle

Ladies trade, wheel and deal

Touch a quarter

Follow your neighbor

Left allemande

SWING, SWING, SWING

By Bill Cooper, Mississauga, Ontario

Heads lead right circle to a line

Square thru four hands

Trade by, swing thru

Spin the top, right and left thru

Square thru four hands

Trade by, swing thru

Spin the top, right and left thru

Slide thru, square thru three

Left allemande

1P2P lines pass thru

Quarter tag the line

Swing thru, pass thru

Star thru, pass thru

Half tag the line

Swing thru, girls run

Pass thru, three quarter tag the line

Swing thru, pass thru

Centers in, cast off three quarters

Pass thru, tag the line all the way

Cloverleaf, right and left grand



TAG AND TOUCH

By Jeanne Moody Briscoe, Salinas, California

Heads lead right circle to a line

Pass thru, tag the line, face in

Touch a quarter, partner tag

Wheel and deal

Centers swing thru, turn thru

Do sa do to a wave

Swing thru, boys run

Bend the line, pass thru

Tag the line left

Wheel and deal

Do sa do to a wave, centers trade

Centers run, tag the line

Ends turn back, star thru

Pass thru, bend the line

Pass the ocean, recycle

Left allemande

Heads do sa do, spin the top

Boys run, tag the line

Turn left single file

Around one into the middle

Two ladies chain, pass thru

Circle four to a line

Do sa do to a wave, spin the top

Boys run, tag the line left

Wheel and deal, slide thru

Cross trail, left allemande

TAG THE LINE BREAK

By Ross Crispino, Nampa, Idaho

Allemande left and promenade

Heads tag the line through the middle

Left, all promenade

Sides tag the line through the middle

Left, all promenade

All four couples back track

Promenade, girls turn back

Left allemande

Note: The promenaders do not pass the taggers.

Fits nicely into 64 beats for a singing call break.

THERE MUST BE AN EASIER WAY

By David Cox, Eriva Heights, Australia

Heads half square thru

Right and left thru

Star thru, square thru

Those facing in slide thru

The others cloverleaf

Double pass thru, centers in

Cast off three quarters

Slide thru, double pass thru

Centers partner trade

The others cloverleaf

Into the middle cross trail (thru)

Allemande left

THREE FROM KLINE

By Robert Kline, Richmond, New York

One and three do sa do to a wave

Fan the top, step thru

Right and left thru

Do sa do to a wave

Boys trade, girls trade

Follow your neighbor and spread

Follow your neighbor and spread

Cast off three quarters

Follow your neighbor

Girls circulate, boys trade

Left allemande

Heads lead right circle to a line

Pass the ocean

Girls trade, girls circulate

Recycle

Left allemande

Heads lead right circle to a line

Swing the corner and promenade

Heads wheel around

Pass the ocean

Girls trade

Recycle Left allemande

THREE IN LINE

By Bill Peters, San Jose, California
Heads lead right, circle to a line
Pass thru, wheel and deal
Centers star thru
Right and left thru
Same ladies chain three quarters
Head men turn 'em arm around
Lonesome gents pass thru
Turn to the left, go around two
Squeeze right in and line up four
Pass thru, wheel and deal
Centers star thru
Right and left thru
Same ladies chain three quarters
Head men turn 'em arm around
Lonesome gents pass thru
Turn to the left go around two
Squeeze right in and
Allemande left

Head ladies chain across
Same ladies chain three quarters
Side men turn 'em, line of three
Forward six and back with you
Ends only star thru
Same two right and left thru
Star thru again, substitute
New center ladies chain three quarters
Head men turn 'em arm around
Everybody go to the corner
Left allemande

TO A RIGHT AND LEFT GRAND

By Harold Pierce, Rochester, New York
Head ladies chain to the right
Four ladies chain
Heads curlique
Walk and dodge
Circle four to a line
Right and left thru
Do sa do to an ocean wave
Spin the top to a right and left grand

TOM'S DIAMONDS

By Tom Hightower, Sacramento, California
Heads square thru four
Swing thru, boys run
Tag the line, face right
Boys only follow your neighbor and spread
(Check your diamonds) flip the diamond
Recycle, pass to the center
Zoom and dixie grand
Right, left, right, left allemande

Sides square thru four
Touch a quarter
Split circulate once and a half (diamonds)
Diamond circulate, flip the diamond
Recycle, veer left
Wheel and deal
Left allemande

TO MY FRIENDS

By Darren Gallina, Lompoc, California
Heads square thru four hands
Right and left thru, veer left
Ferris trade and wheel
Swing thru, boys trade, boys run
Wheel and deal
Square thru three hands
Do sa do, curlique
Follow your neighbor and spread
Girls trade, stretch recycle
Pass thru, veer left
Wheel and deal
Left allemande

Track and Trade: Starting from columns, the lead two dancers promenade around the outside as in Track II. Trailing two dancers

extend to a half tag formation and trade. The movement ends in two-faced lines. (For ease of learning CALLERLAB's examples use boys in leading positions.)

From a static square
Heads star thru, double pass thru
Girls do a U turn back
Track and trade, ferris wheel
Centers pass thru, allemande left

From 1P2P lines
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, U turn back
Touch a quarter, track and trade
Couples circulate
Bend the line, star thru
Pass thru, trade by
Star thru (1P2P lines)

Trade the Wave

From any four-handed ocean wave, dancers facing the same direction in the wave exchange places (trade) with one another, walking in a semi-circle and passing right shoulders at the halfway point. Right hand waves change to left hand waves and vice versa. All dancers change their facing direction.

Note: It sometimes helps to have the dancers bend forward slightly and look at the other dancers with whom they will exchange places. Everyone moves simultaneously, so it is important that the dancers know exactly where they will end up.

The value of the movement is that it is a natural follow-up to follow your neighbor which was a recent Quarterly Selection. It is a convenient way to change from a left hand wave to a right hand wave.

Here are some examples of the movement:

Heads square thru four (Box 1-4)

Touch a quarter
Follow your neighbor
Trade the wave
Trade the wave again
Left allemande

Sides pair off (Box 1-4)
Swing thru
Trade the wave
Ladies run
Wheel and deal
Left allemande

Heads pass the ocean
Extend and hinge a quarter
Follow your neighbor
Trade the wave, pass thru
Trade by, left allemande

TRIPLE THIS 'n THAT
By Jim Davis, Seattle, Washington
Heads star thru, pass thru
Touch a quarter
Follow your neighbor
Trade the wave
Swing thru, boys run
Wheel and deal, pass thru
Trade by, right and left thru
Veer left, couples hinge
Triple trade, couples hinge
Couples circulate, couples hinge
Triple trade, couples hinge
Wheel and deal, swing thru
Girls circulate, boys trade
Boys run, bend the line
Touch a quarter, triple scoot

Single file circulate
Coordinate, couples circulate
Bend the line, cross trail
Left allemande

TWO FOR FUN

By Bill Deasy, Tulelake, California
Heads lead right, circle to a line
Pass thru, chase right
Girls scoot back
Boys scoot back
Boys run
Reverse the flutter
Two ladies chain
Right and left thru, cross trail
Left allemande

Heads lead right
Circle half to a two-faced line
Ferris wheel
Centers pass thru, veer left
Couples trade (same line)
Couples circulate (one time)
Ferris wheel
Centers pass thru, veer left
Couples trade
Couples circulate
Ferris wheel
Centers pass thru, veer left
Couples trade, couples circulate
Ferris wheel, centers pass thru
Swing thru, turn thru
Left allemande

Two Steps At a Time by Lee Kopman.

From adjacent columns of four dancers facing opposite directions: Lead two dancers in the column peel off, circulate one-half as a couple and then bend as a couple to face in to the square. The trailing dancers extend (to a half tag formation), trade and roll. The movement ends in a double pass thru formation. Here are some examples from 1P2P lines:

Curlique
Two steps at a time
Double pass thru
First couple left, next couple right
Slide thru
Square thru three quarters
Left allemande

Pass thru, wheel and deal
Outsides squeeze in, make a line
Curlique
Two steps at a time
Boys pass thru, touch a quarter
Scoot back
Grand right and left

TWO STEPS AT A TIME DRILLS
By Ron Bessette, Wayne, New Jersey
Heads square thru four
Do sa do, slide thru
Curlique, take two steps at a time
Centers pass thru, slide thru
Curlique, take two steps at a time
Centers zoom
New centers square thru three hands
Allemande left

Sides lead right, circle four
Break and make a line
Curlique, take two steps at a time
Double pass thru, track II
Swing thru, turn thru
Allemande left

Head two ladies chain
Heads square thru four
Swing thru, cast right three quarters
Girls run, pass thru
U turn back, curlique
Take two steps at a time
Centers swing thru, turn thru
Left allemande

Heads pass thru, separate go around two
Hook on to the ends, curlique
Take two steps at a time
Centers square thru three hands
Do sa do to a wave
Boys run right
Wheel and deal
Left allemande

WATCH IT!

By Fred Christopher, St. Petersburg, Florida
Heads square thru four hands
Square thru the outside two
Boys run, walk and dodge
Partner hinge, swing thru
Girls circulate, boys trade
Girls fold, peel the top
Swing thru, turn and left thru
Flutter wheel, sweep a quarter
Swing thru, turn thru
Left allemande

TWO STEPS

By Dr. Myron Redd, Marceline, Missouri
One and three square thru
Swing thru, boys fold
Two steps at a time
Centers square thru three quarters
Left allemande

Head ladies chain
One and three square thru
Swing thru, boys fold
Two steps at a time
***When you get there centers**
Swap around, left allemande
 or
***When you get there double pass thru**
Track II, swing thru
Turn thru, left allemande

One and three curlique
Walk and dodge
Swing thru, boys fold
Two steps at a time
Centers swing thru
Box the gnat
Square thru three quarters
Left allemande

Heads square thru
Swing thru, boys run
Bend the line
Right and left thru, curlique
All eight circulate
Boys run, swing thru
Boys run, crossfire
Take two steps at a time
Center four swing thru
Box the gnat
Square thru three quarters
Left allemande

One and three square thru
Swing thru, boys fold
Two steps at a time
Double pass thru
Do a horseshoe turn
 (you are now in a Box 1-4 equivalent)
***Swing thru, boys fold**
Take two steps at a time
Centers square thru three quarters
Left allemande

FEATURE CALLERS

THE MATERIAL in this yearbook comes for the most part from the Workshop sections of 24-issues of **SQUARE DANCING Magazine**. Each month the Workshop begins with an essay or dissertation on a specific phase of calling or choreography written by a leader in the calling ranks. The following collections are from that special section. Two of the authors, Cal Golden and Jack Lasry have contributed articles that have appeared in several issues.

A REPORT ON THE CALLERLAB QUARTERLY MOVEMENTS

by *Cal Golden, Hot Springs, Arkansas*

THE CALLERLAB QUARTERLY MOVEMENTS are a welcome addition to the square dance program. They are being received with enthusiasm by caller and dancer alike. They afford effective working tools and guidelines for callers in making up a program for any given dance. They have further provided a universal standard for teaching square dance movements. For instance, if a dancer learned "Stroll and Cycle" in Bangor, Maine, he can expect to dance it the same way all across the country and around the world.

When the CALLERLAB Quarterly Selection Committee selects a quarterly movement, the definition and the correct way to teach this movement, along with several calls of the movement, are provided to all CALLERLAB members, callers associations, and all square dance publications throughout the country. There is also a recommended date to begin teaching this quarterly movement. This enables all the callers to teach it the same way at the same time — giving it a universal introduction.

Many callers have asked how they can teach the 69 basics and the CALLERLAB Quarterly Movements in the allotted time for a square dance class. In any teaching and learning process, there are two major factors — one, the teacher's ability to teach and two, the student's ability to learn. If a caller needs additional time to teach the CALLERLAB Quarterly Movements beyond the time allotted for his square dance class, the following two programs have proven successful:

1. Six to ten additional workshops offered as a continuation of class nights for the purpose of introducing CALLERLAB Quarterly Movements to new dancers after graduation and providing an opportunity for review for club members.

2. Half-hour workshops, either at the beginning or half-way through regular club dances, for the benefit of new dancers to learn CALLERLAB Quarterly Movements, as well as to provide review for experienced members. This method provides an opportunity for new and regular members to become better acquainted. When a variety of calls using CALLERLAB Quarterly Movements are presented, seasoned club dancers enjoy the workshop material equally as well as the beginners.

When a club is dancing the 69 basics (all 97 movements on the SIOASDS list) and the quarterly movements, many callers find it appropriate to introduce a new quarterly movement in the third tip. By the third tip, everyone should be at the dance. They have been able to dance and relax and get rid of their worries and be in a good frame of mind to learn and enjoy the new quarterly movements. The teaching of the new movement should be continued for at least the next three club dances or until all the club members are fully familiar with the movement.

Every year at the CALLERLAB Convention, the Quarterly Movements are voted on. No more than ten Quarterly Movements can be left on the list after the Convention. For a movement to remain on this list, it must be popular with the callers and the dancers everywhere.

Much work goes into the selection of a CALLERLAB Quarterly Movement. The CALLERLAB Quarterly Selection Committee is doing a great job. Through their efforts and the cooperation of all callers and dancers, this portion of our square dance picture will continue to be highly successful.

As I travel around the country and call for many different clubs, I program as many of the Mainstream basics as possible and all of the quarterly movements. I program one, two, or three of the quarterly movements in each tip. On the next to the last tip, I try to put them all together. I find that all callers and clubs, whenever possible, are working diligently to keep their clubs up with the 69 basics and the CALLERLAB Quarterly Movements.

The overall square dance program is looking great. This is because we are getting better callers, better teachers, and better leadership. In turn this is making a better program, getting more new people involved, and retaining those people already involved.

These examples use the Quarterly Selection list of 1978-79 — Editor

CHASE RIGHT

Couples one and three, pass thru
Chase right, single hinge
Step thru
Allemande left

1P2P, pass the ocean
Single hinge, scoot back, boys run
Pass thru, chase right
Boys run, reverse flutter wheel
Touch a quarter, coordinate
Ferris wheel, centers step to a wave
Ping pong circulate, extend the tag
Extend the tag again
Centers step thru, track II
Boys circulate
Allemande left

Couples one and three
Square thru four hands, pass thru
Chase right, four men run
Allemande left

1P2P
Pass thru, chase right
Scoot back, slide thru
Promenade

1P2P
Touch a quarter, single file circulate
Center four partner trade and roll
Pass thru, chase right
Everybody do partner trade and roll
Turn thru
Allemande left

Heads right and left thru
Pass thru, chase right
Sides divide, touch a quarter
Coordinate
Girls do a U turn back
All eight circulate, boys run
Cast off three quarters
Slide thru, square thru five hands
Allemande left

Heads half sashay, pass thru
Chase right, walk and dodge
Partner trade and roll
Box the gnat, swing thru
Turn thru
Allemande left

1P2P
Pass thru, chase right
Hinge, scoot back
Right and left grand

1P2P right and left thru
Pass thru, chase right
Boys run, star thru, pass thru
Chase right, boys run
Pass thru
Allemande left

Heads half sashay
Circle left half way round
Four boys pass thru, chase right
Four girls touch a quarter
Single file circulate, girls run
Double pass thru, boys turn back
Girls track II
Boys finish half tag, girls circulate
Bend the line, touch a quarter
Boys run, pass thru
Allemande left

COORDINATE

Head ladies chain
Heads curlique, walk and dodge
Swing thru, men run
Couples hinge, partner hinge
Coordinate
Bend the line
Right and left thru
Star thru, pass thru
Left allemande

1P2P touch a quarter
Coordinate, men trade
Wheel and deal
Left allemande

1P2P touch a quarter
Coordinate, couples circulate
Bend the line
Right and left thru
Star thru, allemande left

1P2P touch a quarter
Partner trade, coordinate
Boys trade, wheel and deal
Pass thru to a
Right and left grand

1P2P right and left thru
Touch a quarter, coordinate
Bend the line, star thru
Pass thru, trade by
Left allemande

Two and four half sashay
One and three pass the ocean
Then hinge
Outsides divide and touch a quarter
Coordinate
Boys turn back
All eight circulate
Boys run, couples circulate
Bend the line
Cross trail thru
Left allemande

Head ladies chain three quarters
Side men turn 'em
Roll a half sashay
Lines of three go forward and back
Touch a quarter, extend
Coordinate, girls circulate
Wheel and deal, swing thru
Turn thru
Allemande left

Two and four slide thru
Touch a quarter
One and three touch a quarter
between those two
Coordinate, ends trade
Centers trade, ends fold
Touch a quarter, scoot back
Boys run, couples circulate
Bend the line, slide thru
Square thru three quarters
Allemande left

Box 1-4 slide thru
Touch a quarter, coordinate
Bend the line
Pass the ocean
Spin chain thru
Boys run
Bend the line
Slide thru, left allemande

Couple number one face your corner
Box the gnat, square your set
New one and three
Go forward and back
Roll a half sashay
Pass thru, separate
Go around two
Line up four
(line of girls, line of boys)
Touch a quarter, coordinate
Center four circulate
Bend your line
Star thru
First couple facing the caller
California twirl
Dive thru
Square thru three quarters
Allemande left

EXTEND

1P2P
Pass thru, quarter tag the line
Extend the tag
Split circulate, boys run
Couples circulate
One and half bend the line (you're home)

1P2P
Pass thru, half tag the line
Extend the tag
Extend the tag again
Centers in, cast off three quarters
Touch a quarter, boys run
Pass thru
Allemande left

1P2P, pass thru
Three quarters tag the line
Outsides U turn back
Extend the tag, boys run
Couples circulate once and a half
Bend the line (you're home)

Couples one and three
Right and left thru, flutter wheel
Pass the ocean, extend the tag
Recycle
Square thru five hands
Allemande left

Couples one and three, pass the ocean
Extend the tag
Extend the tag again
Outsides trade, extend the tag
Ladies trade, recycle
Allemande left

One and three, star thru
Double pass thru, peel off and roll
Centers step to an ocean wave, girls trade
Extend the tag, girls trade
Step thru
Allemande left

One and three, pass the ocean
Extend the tag, swing thru
Boys run, half tag left
Trade by
Allemande left

1P2P
Pass thru, half tag
Swing thru, extend the tag
Men swing thru and extend the tag
(Tap her on the shoulder)
Allemande left

Box 1-4, slide thru
Pass the ocean, girls trade
Extend the tag
Center four recycle
Allemande left

Two and four ladies chain
One and three square thru
Slide thru, pass the ocean
Extend the tag
Girls in the wave trade
Recycle, sweep a quarter
Outsides cloverleaf
Centers square thru three quarters
Allemande left

One and three ladies chain
Three quarters around
Side men turn 'em and roll half sashay
Lines of three go forward and back
Touch a quarter, extend
Boys run
Allemande left

Four ladies chain
One and three pass the ocean
Extend the tag, recycle
Sweep a quarter
Right and left thru, pass the ocean
Extend the tag, centers recycle
Sweep a quarter
Outsides cloverleaf, centers curlique
Make right hand star full around
Allemande left

One and three star thru
 Double pass thru, leaders turn back
 Step to an ocean wave
 Extend the tag
 Extend the tag again
 Centers in cast off three quarters
 Star thru, step to an ocean wave
 Extend the tag, extend the tag again
 Centers out, bend the line
 Slide thru, square thru three quarters
 Allemande left

FERRIS WHEEL.

Couples one and three square thru
 Swing thru, boys run
 Ferris wheel
 Pass thru, allemande left

Box 1-4 swing thru
 Boys run
 Tag the line left
 Ferris wheel
 Centers pass thru, allemande left

Box 1-4 step to a wave
 Girls trade, girls run
 Ferris wheel
 Centers pass thru
 Star thru, allemande left

Box 1-4 do sa do to a wave
 Scoot back, boys trade
 Boys run, ferris wheel
 Right and left thru
 Square thru three quarters
 Allemande left

1P2P pass the ocean
 Recycle, touch a quarter
 Trade and roll, slide thru
 Touch a quarter, coordinate
 Ferris wheel
 Centers step to a wave
 Girls in the wave trade
 Extend, girls trade
 Hinge, scoot back
 Boys run, slide thru
 Eight chain one
 Allemande left

Couples one and three star thru
 Double pass thru, peel off
 Tag the line right
 Ferris wheel
 Outsides half sashay
 Centers pass thru
 Star thru, couples circulate
 Ferris wheel
 Centers pass thru
 Allemande left

1P2P pass the ocean
 All eight circulate
 Ends run, ferris wheel
 Centers pass the ocean
 Girls in the wave trade
 Recycle, sweep a quarter
 Zoom, centers pass thru
 Allemande left

Couples one and three
 Promenade half way around
 Down the middle square thru four hands
 Do sa do to an ocean wave
 Girls trade, girls run
 Tag the line right
 Ferris wheel
 Square thru three quarters
 Allemande left

Couples one and three
 Flutter wheel, sweep a quarter
 Pass thru, curlique
 Scoot back, swing thru
 Centers run, ferris wheel
 Boys pass thru, allemande left

One and three roll a half sashay
 Circle half way around
 Four men square thru
 Do sa do to an ocean wave
 Swing thru, centers run
 Tag the line right
 Ferris wheel
 Centers pass thru
 Slide thru, promenade

PASS THE OCEAN

Couples one and three
 Right and left thru
 Pass the ocean
 Step thru, left allemande

1P2P right and left thru
 Flutter wheel
 Pass the ocean, swing thru
 Grand right and left

Heads pass the ocean
 Swing thru, boys run
 Half tag left
 Allemande left

Four ladies chain
 One and three half sashay
 Circle eight
 Four men forward and back
 Pass the ocean
 Swing thru, step thru
 Allemande left

1P2P
 Pass thru, wheel and deal
 Centers pass the ocean
 Recycle, left allemande

Couples one and three roll a half sashay
 Pass the ocean, boys run
 Half tag the line
 Walk and dodge
 Partner tag, allemande left

Couples one and three pass the ocean
 Recycle, pass the ocean
 Swing thru, boys run
 Bend the line, pass thru
 Allemande left

Head couples pass the ocean
 Recycle, sweep a quarter
 Right and left thru
 Pass the ocean, step thru
 Pass the ocean, step thru
 Partner trade, slide thru
 Allemande left

Box 1-4
 Touch a quarter
 Girls run right
 Pass the ocean, men run right
 Bend the line, star thru
 Allemande left

1P2P
 Pass the ocean
 Scoot back, boys trade
 Girls run, wheel and deal
 Square thru three quarters
 On the third hand
 Grand right and left

Box 1-4
 Pass the ocean
 Single hinge, girls run
 Pass the ocean, single hinge
 Boys run, star thru
 Pass thru, bend the line
 Pass the ocean, swing thru
 Boys run, wheel and deal
 Allemande left

Box 1-4
 Star thru, pass the ocean
 Ladies trade, swing thru
 Ladies circulate
 Men run right
 Bend the line
 Right and left thru
 Pass the ocean
 Step thru, allemande left

PING PONG CIRCULATE.

Heads pass the ocean
 Ping pong circulate
 Centers right and left thru
 Zoom
 Centers square thru three quarters
 Allemande left

1P2P
 Pass thru, wheel and deal
 Centers step to a wave
 Ping pong circulate
 Extend the tag, swing thru
 Extend the tag, outsides trade
 Ping pong circulate
 Step thru, right and left grand

Couples one and three
 Roll a half sashay
 Circle half way round
 Four men go forward and back
 Then square thru four hands
 Swing thru, centers run
 Ferris wheel, step to an ocean wave
 Ping pong circulate
 Ping pong circulate, extend the tag
 Boys run, touch a quarter
 Single file circulate
 Six seconds (boys stop beside a girl)
 Boys run, allemande left

1P2P
 Pass thru, wheel and deal
 Centers make a wave
 Ping pong circulate, extend the tag
 Swing thru, turn thru
 Allemande left

1P2P
 Pass thru wheel and deal
 Centers do sa do to a wave
 Ping pong circulate, centers recycle
 Centers pass thru
 Allemande left

Heads pass the ocean
 Ping pong circulate
 Ping pong circulate
 Center girls trade, recycle
 Pass thru
 Allemande left

Box 1-4, swing thru
 Boys run, tag the line
 Cloverleaf, girls swing thru
 Ping pong circulate
 Extend the tag
 Boys run, star thru
 Pass thru
 Allemande left

1P2P
 Pass the ocean
 Girls trade, extend the tag
 Centers swing thru
 Cast off three quarters
 Outsidess divide, touch a quarter
 Coordinate, ferris wheel
 Centers step to a wave
 Ping pong circulate
 Extend the tag, boys run
 Ferris wheel
 Centers right and left thru
 Centers step to a wave
 Extend the tag
 Everybody step thru
 Allemande left

1P2P
 Touch a quarter, trade and roll
 Pass the ocean, trade the wave
 Girls run
 Cast off three quarters
 Pass thru, chase right
 Boys run, touch a quarter
 Coordinate, ferris wheel
 Double pass thru, track II
 Recycle, sweep a quarter
 Pass thru, wheel and deal
 Centers step to an ocean wave
 Ping pong circulate
 Extend the tag, swing thru

ROLL

Box 1-4
 Swing thru, boys run
 Half tag trade and roll
 Pass to the center
 Square thru three quarters
 Allemande left

Heads pass thru
 Partner trade and roll
 Touch a quarter, boys run
 Pass thru
 Partner trade and roll
 Turn thru, left allemande

Head couples square thru
 Touch a quarter
 Trade and roll
 Left allemande

Box 1-4
 Swing thru, girls trade
 Boys trade, boys run
 Half tag, trade and roll
 Left allemande

Head couples touch a quarter and roll
 Slide thru, star thru
 Pass the ocean
 Single hinge and roll
 Box the gnat
 Right and left thru
 Left allemande

1P2P
 Touch a quarter, trade and roll
 Pass thru
 Partner trade and roll
 Square thru three quarters
 On the third hand grand right and left

Four ladies chain three quarters
 Four ladies chain across
 One and three star thru and
 Roll, slide thru
 Touch a quarter, scoot back
 Boys run
 Touch a quarter and roll
 Slide thru, left allemande

One and three touch a quarter
 Roll, slide thru
 Touch a half and roll
 Touch three quarters and roll
 Star thru, couples circulate
 Bend the line
 Right and left thru
 Slide thru, left allemande

1P2P
 Swing thru, girls trade
 Boys trade, boys run
 Half tag, trade and roll
 Touch a quarter
 Single file circulate
 Boys run, allemande left

1P2P pass thru
 Partner trade and roll
 Touch a quarter, boys run
 Pass the ocean, swing thru
 Boys trade
 Touch three quarters and roll
 Right and left grand

Box 1-4
 Step to an ocean wave
 Scoot back, boys trade
 Boys run, half sashay
 Walk and dodge
 Partner trade and roll
 Box the gnat
 Change hands, left allemande

STROLL AND CYCLE

Boys run, ferris wheel
 Centers veer left, stroll and cycle
 Bend the line, star thru
 Pass thru, trade by
 Allemande left

Couples one and three
 Pass thru, chase right
 Hinge, fan the top
 Slide thru, swing thru
 Boys run, stroll and cycle
 Ferris wheel, double pass thru
 Track II, trade the wave
 Extend the tag, outsidess trade
 Ping pong circulate
 Centers recycle, veer left
 Stroll and cycle
 Bend the line
 Pass the ocean, recycle
 Sweep a quarter
 Touch a quarter
 Coordinate, wheel and deal
 Slide thru
 Right and left thru
 Pass thru
 Partners trade and roll
 Grand right and left

TOUCH (1/4, 1/2, 3/4)

Head couples touch a quarter
 Boys run, touch a quarter
 Girls run, touch a quarter
 Boys run, allemande left

Box 1-4
 Touch a quarter
 Ladies run right
 Touch a quarter
 Men run right
 Allemande left

Couples one and three
 Touch one half
 Boys trade, boys run
 Half tag, trade and roll
 Slide thru, pass thru
 Allemande left

Couples one and three
 Touch three quarters
 Boys run, touch a quarter
 Scoot back, circulate one spot
 Walk and dodge, partner hinge
 Slip the clutch
 Allemande left

Couples one and three
 Touch a half
 Boys run, wheel and deal
 Sweep a quarter
 Step to a wave
 Recycle, swing thru
 Turn thru
 Allemande left

Box 1-4
 Touch three quarters, men run
 Slide thru touch three quarters
 Men run, slide thru
 Allemande left

One and three half sashay
 Circle eight
 Four men forward and back
 Touch a quarter, walk and dodge
 Touch a quarter, recycle
 Allemande left

Two and four half sashay
 One and three square thru
 Touch a quarter
 Split circulate, recycle
 Pass thru, trade by
 Allemande left

One and three half sashay
 Circle eight
 Four ladies forward and back
 Square thru
 Touch a quarter, men run
 Bend the line
 Touch three quarters
 Boys run
 Square thru three quarters
 Allemande left

Couples one and three
 Rollaway a half sashay
 Circle eight
 Four girls forward and back
 Four girls touch a quarter
 Then walk and dodge
 Touch a quarter, girls circulate
 Boys run, half tag
 Scoot back
 Partner trade and roll
 Grand right and left

TRACK II

1P2P
 Pass thru, wheel and deal
 Double pass thru, track II
 Swing thru, turn thru
 Allemande left
 Couples one and three, flutter wheel
 Sweep a quarter, double pass thru
 Track II
 Recycle, sweep a quarter
 Slide thru
 Allemande left

1P2P
 Right and left thru
 Pass thru, wheel and deal
 Double pass thru, track II
 Swing thru, boys run
 Half tag, walk and dodge
 Partner trade and roll
 Right and left grand

Couples one and three star thru
 Double pass thru, track II
 Swing thru, boys run
Ferris wheel
 Centers step to an ocean wave
 Girls in center trade
 Ping pong circulate, extend
 Swing thru
 Right and left grand

Couples one and two star thru
 Double pass thru
 Girls turn back, boys track II
 Girls finish half tag
 (into two faced-line)
Boys circulate, bend the line
 Pass thru, partner trade and roll
 Grand right and left

Couples one and three star thru
 Double pass thru
 Girls U turn back
 Boys track II and face in
 Girls finish half tag, girls hinge
 Girls extend, scoop back
 Boys run, pass thru
 Wheel and deal
 Centers right and left thru
 Centers square thru three quarters
 Allemande left

1P2P
 Pass thru, tag the line
 Track II, centers circulate
 Girls run, pass thru
 Tag the line, track II
 Centers circulate, boys run
 Touch a quarter, boys run
 Allemande left

1P2P
 Pass thru, wheel and deal
 Double pass thru
 Girls U turn back
 Boys track II and face in
 Girls finish, half tag, trade and roll
 Girls step to ocean wave
 Ping pong circulate, boys turn thru
 Slide thru, ferris wheel
 Centers right and left thru
 Swing thru, turn thru
 Allemande left

TRADE THE WAVE

1P2P
 Pass thru, girls run left to ocean wave
 Boys trade the wave, pass thru
 Boys run right to ocean wave
 Girls trade the wave
 Cross trail thru
 Allemande left

One and three star thru
 Double pass thru, centers in
 Cast off three quarters, pass thru
 Wheel and deal, girls step to wave
 Girls extend, girls trade the wave
 Star thru
 Allemande left

Box 1-4
 Touch a quarter, split circulate
 Trade the wave
 Girls run, pass the ocean
 Recycle, swing thru double
 Trade the wave
 Allemande left

1P2P right and left thru
 Dixie style to a wave, trade the wave
 All eight circulate, recycle
 Right and left thru, pass thru
 Allemande left

Heads square thru
 Do sa do to a wave, trade the wave
 Boys trade, boys cross run
 Girls trade, recycle
 Allemande left

1P2P
 Right and left thru
 Dixie style to a wave, girls circulate
 Boys trade, trade the wave
 Girls trade, recycle
 Allemande left

1P2P
 Pass thru, chase right
 Split circulate, trade the wave
 Walk and dodge, U turn back
 Slide thru
 Allemande left

Heads forward and back
 Head ladies lead dixie style to ocean wave
 Trade the wave, step thru
 Slide thru, pass thru, California twirl
 Dixie style ocean wave, step thru
 Allemande left

Head two ladies chain, send them back
 Dixie style to ocean wave
 Trade the wave, girls trade
 Recycle, pass thru
 Allemande left

1P2P
 Slide thru, touch a quarter
 Scoot back, trade the wave
 Boys fold, girls turn back
 Right and left grand

Box 1-4 make an ocean wave
 Trade the wave, trade the wave
 Right and left thru
 Pass to the center
 Square thru three quarters
 Allemande left

1P2P pass thru
 Girls run, trade the wave
 Boys run
 Partner trade and roll
 Right and left grand

1P2P
 Pass thru, wheel and deal
 Double pass thru, track II
 Swing thru, trade the wave
 All eight circulate, trade the wave
 All eight circulate
 Right and left grand

About our contributor: Cal Golden, who speaks of himself as being just a "country boy" from Arkansas is but one of the 16 callers whose choreography has graced the pages of the Workshop during these two years. Cal suggests these drills as being ones that he uses but because each caller possesses his own style of calling he will find that, from the variety of authors, at least a portion of the material will fit his particular needs.

Over the years a number of caller-leaders have edited the Workshop section of *SQUARE DANCING Magazine*. During a portion of 1978 and 1979 Jack Lasry, Hollywood Beach, Florida, had this responsibility. Jack's special talents in preparing his widely read callers notes and his continuing experience in conducting callers schools made him a natural for this assignment. During the months that he edited the Workshop he alternated his special lead discussions with other authors whose articles you will also find in this section. Jack's many contributions to square dancing, including his two terms as chairman of *CALLERLAB - The International Association of Square Dance Callers*, has placed him in a position of continuing leadership in this activity and we're pleased to reprint his articles here.

BURNT IMAGE SIGHT CALLING

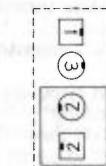
THE TERM, "burnt image," is one that I've coined to describe a particular system of sight calling. The burnt image concept is based upon taking memorized or knowledge routines and, at appropriate spots, *interrupt* the pre-planned routine with some "isolated" sight creations.

One pair of dancers have their *image burned* into the mind of the caller on the spots they are standing. The caller now creates appropriate choreography, returning the burnt image couple back to their "spots" ready to continue with the remainder of his pre-planned routine.

Let's start with a very common basic routine from the Box 1-4 formation:

Heads square thru (Box 1-4)
 Swing thru, boys run
 Couples circulate
 Wheel and deal, pass thru
 Trade by, left allemande

This routine has no doubt been called many times by each and every caller. Let's interrupt the basic routine at the completion of the couples circulate.



(Figure 1)

Looking at Figure 1, you will notice the two-faced line. I have drawn a dotted line around one particular two-faced line and a solid line around the one couple within the two-faced line that I have selected to be my *burnt image couple*. The caller must "snap shot" the burnt image couple on their spots. Now the caller can interrupt his basic routine and create by sight calling interesting combinations that will be limited to the dancers in the same two-faced line. The creations *must* be smooth and danceable so that the caller can easily return his burnt image couple back to their "spot" and continue with the balance of the memorized routine. Each time you use the same basic routine your interrupted creative

choreography will be a little different as nothing is memorized.

I'll give you a couple of starting routines to get the thinking going.

(Box 1-4)

Swing thru, boys run
Couples circulate (Now create)
Tag the line right, boys cross run
Girls trade (Back to burnt image spots)
Wheel and deal, pass thru
Trade by, left allemande

(Box 1-4)

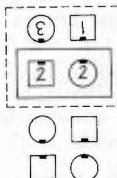
Swing thru, boys run
Couples circulate (Create)
Half tag, scoot back, boys run
Slide thru, swing thru
Boys run (Back to spot)
Wheel and deal, pass thru
Trade by, left allemande

By using this combination of burnt image and isolated sight calling you can easily create many interesting combinations and sight call your burnt image couple back to their spots.

Using the same basic routine, let's select a different place from which we will interrupt our basic routine and create our own choreography.

(Box 1-4)

Swing thru, boys run
Couples circulate, wheel and deal
(Now interrupt starting from the eight chain thru formation)



(Figure 2)

Select one couple thru the snap shot visualization method to be your burnt image couple. I have drawn a dotted line around the "groupie" and a solid line around the couple I have selected as my burnt image couple.

Let's see what we can create from this formation.

Do sa do to a wave, scoot back
Boys run, bend the line
Right and left thru, slide thru
(Back to burnt image spot)
Pass thru, trade by, left allemande

Touch a quarter, split circulate
Scoot back, split circulate
Boys run, right and left thru
Slide thru (Now back to burnt image)
Pass thru, trade by
Left allemande

Remember that you can create an endless number of interesting combinations through sight calling.

Let's change our memorized routine. I have selected a basic transition from Box 1-4 to a 1P2P line:

(Box 1-4)
Swing thru, girls circulate
Boys trade, boys run
Bend the line (1P2P line)

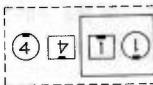
I like to interrupt this routine at the following spot:

Swing thru, girls circulate
Boys trade (Now interrupt)

From this setup each man is holding his partner's right hand and all are in sequence.

(3) (2) (2) (2)

(Figure 3)



That becomes evident when we look at the ending formation of the complete routine – the 1P2P line.

With the ocean wave formed, I snap shot the position of one pair of dancers holding right hands and burn their image to their spots on the floor. Using what knowledge I have about this formation, I can work isolated sight using the four dancers in the same wave, create my choreography and return the burnt image couple to their spots and call boys run, bend the line and have a 1P2P line. Or, once they are back on their spots I can call:

Turn thru, left allemande
Grand right and left

I create my combination by sight, return the burnt image couple to their spots and select an interesting ending.

Here are a few examples to help you get started:

(Box 1-4)
Swing thru, girls circulate
Boys trade (Create)
Spin the top, recycle
Pass the ocean, scoot back
(Back to burnt image spots)
Boys run, bend the line, left allemande

(Box 1-4)
Swing thru, girls circulate
Boys trade (Create)
Boys run, half tag
Walk and dodge, chase right
Hinge a quarter, scoot back
(Back to spots)
Grand right and left

The key to the burnt image sight concept is:
1. Your ability to "burn" the image of two dancers on their spots and remember where you left them.

2. Select from your memorized routines appropriate spots or formations to interrupt the basic routine.

3. Discipline yourself to create routines based on the same wave, line or facing couples that make up your "groupie" so you can easily place the burnt image couple back to their spots – their burnt image spots.

Burnt image sight combines the use of memorized material with "spurts" of limited sight calling – a very effective way to be creative.

FOR MORE OF THE SAME

If this is the type of information that you can use on an ongoing basis you'll find something of this nature in the Workshop section of **SQUARE DANCING** every month. Because no single individual expresses it all, we find that a variety of authors gives the best possible coverage of this aspect of square dancing.

CHOREOGRAPHY FOR THE BEGINNING CALLER

THE NEWER CALLER is confronted with many problem situations. The one that often presents the greatest challenge is "Where do I start with choreography?" I would like to jump ahead a little to the caller with a little experience and present some basic information that may be useful.

One of the common formations that all callers use is the *double pass thru* formation. The basic setup for the double pass thru is considered to be set up by this combination of basics:

Heads lead right, circle to a line
Pass thru, wheel and deal

This particular double pass thru formation presents many possibilities to the caller. A few possible combinations that will result in a left allemande are these:

Centers swing thru
Turn thru, left allemande

Centers pass thru, swing thru
Turn thru, left allemande

Centers pass thru, touch a quarter
Split circulate, boys run
Left allemande

Centers swing thru, boys run
Bend the line, square thru four hands
To a box 1-4
Centers do sa do to a wave
Centers fan the top
Right and left thru
Square thru four to a box 1-4

Let's change one little thing. After the wheel and deal call a zoom. The action exchanges the lead and trailing couples, which changes the sequence arrangement of the set and provides the caller with these getouts:

Heads lead right circle to a line
Pass thru, wheel and deal, zoom

Centers swing thru, box the gnat
Square thru three quarters, left allemande

Centers pass thru, swing thru
Box the gnat, square thru three quarters
Left allemande

Centers pass thru
Do sa do to a wave
Centers run, wheel and deal
Grand right and left

Centers swing thru, boys run
Bend the line, half square thru
To a box 1-4

Centers pass thru, touch a quarter
Split circulate, boys run
Cross trail thru, left allemande

Creative choreography for the Mainstream dance will keep our Mainstream dancers involved and interested without the caller finding it necessary to increase the level of the dance. I would like to share some creative ideas with you that are easy to work with. Heads pass

thru, around one to a line sets up the basic formation. Notice that the line formed has two boys as a couple on the left end of the line and two girls as a couple on the right end of the line. This formation allows the caller to create routines that have the centers of the lines act as normal couples while the ends of the lines can be directed to slide thru or star thru. The center couples can be directed to perform most all two couple action figures. Let me give you some starting figures.

Heads pass thru around one to a line
Centers square thru four
Ends star thru, pass thru
Trade by, left allemande

Heads pass thru around one to a line
Ends slide thru
Centers curlique, walk and dodge
All star thru, pass thru, bend the line
Slide thru, swing thru, turn thru
Left allemande

Setting up the desired line with two boys on the left end and two girls on the right end can be accomplished in a number of ways. Here are a few that I use quite often.

Heads (sides) pass thru
Around one to a line

Heads lead right, circle to a line (1P2P line)
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters

1P2P line, pass thru, wheel and deal
Outsides squeeze in to a line

1P2P line, pass thru, wheel and deal
Double pass thru, peel off
Bend the line

With the variety of ways to set up the desired formation, you are now ready to create some interesting dance routines. Here are some additional dance ideas for you to use.

1P2P line pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Center four right and left thru
Center four flutter wheel and sweep a quarter
Ends star thru, centers pass thru
Do sa do to a wave
Girls trade, scoot back
Grand right and left

1P2P line pass thru, wheel and deal
Outsides squeeze in to a line
Center four pass the ocean
Ends star thru
Ping pong circulate, centers recycle
Then zoom, centers pass thru
Left allemande

Additional dancing examples using the boy-boy, girl-girl line:

Heads pass thru around one to a line
Centers swing thru, box the gnat
And square thru four hands
Ends star thru, do sa do to a wave
Eight circulate, boys go twice
Recycle, left allemande

Heads pass thru around one to a line
Ends pass thru, ends trade
Centers right and left thru, all star thru
Zoom, centers pass thru
Left allemande

Heads pass thru around one to a line
Ends pass thru, ends trade
Ends star thru
Centers square thru four
Swing thru, boys run
Half tag, trade and roll
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Outsides squeeze in to a line
Centers pass the ocean
Single hinge, walk and dodge
Ends pass thru, bend the line
Star thru, centers square thru three quarters
Left allemande

Heads pass thru, around one to a line
Pass thru, tag the line
Lead couple partner trade
Right and left thru
Pass thru, trade by, left allemande

1P2P line pass thru, wheel and deal
Double pass thru
Centers in cast off three quarters
Lines up and back
Centers pass thru around one to a line
Star thru, trade by
Swing thru, turn thru, left allemande

These examples can be developed into several tips of creative but normal position dancing for Mainstream dancers. In the following months we shall consider additional formations that allow the caller and dancer to explore creative Mainstream choreography.

THE LIMITED BASICS PROGRAM

THE PROGRAM OF LIMITED BASICS with little change in square dance terminology should be provided for the dancers in every community. The program can be attractive to those dancers who have limited time to spend with this recreation. It has a degree of difficulty which is different from most normal programs.

Some of the Problems

First, I see the problem of dancers bringing friends to class and wanting them to hurry and finish class so that they can join the "Mainstream" club.

Second, consider that square dancing is like a fever. Once the bug bites, it is often the case of "I can't get enough," and "no matter what else, we will go square dancing almost every night of the week."

Third, the quality of the callers who perhaps can't make it at the Mainstream with their calling, try the Extended Basics Program, and again fail.

Fourth, the qualified caller who gets a good program underway and then allows it to creep upward into the Mainstream, because of the difficulty (he thinks) in finding creative choreography for the club.

The key to success with a Limited Basics Program of square and rounds is:

1. The leadership of the caller. He must be a looked-up-to member of the calling society and have the fortitude to "stick to his guns" in spite of the pressure placed upon his program by dancers wanting the group to progress.

2. The sociability of the caller: The dancers must not make up squares in advance, but mix and mingle. The refreshments should not be

come a burden on the committee or individuals. Special events that fall during the dance week to fit holidays should provide incentive to the party planners.

3. Provide the opportunity for these dancers to participate in local festivals by having an Extended Basics room as well as a Plus II room.

4. The hardest part of the program for the caller is providing an interesting dance program that will not be the same each week. Introduce several new singing calls each dance. The variety of music and songs provides for this programming problem. Theme your patter tips so the dancers get the opportunity to work with a few central basics each tip. Introduce a little All Position Dancing. Not too much, but a little here and there to provide variety. Plan your dance program each time you call and try to include a tip that "hashes" up the basics. This will provide for the need to be challenged.

As the caller and leader, you must show great interest and enthusiasm in the dance. You must create the feeling that you are really enjoying your role as a caller. After all, we must provide what the dancers like and want. In the Extended Basics Program that boils down to limited choreography, due to the time the dancers have to spend in the activity.

Let's dance the Extended Program:

Heads roll away half sashay
Star thru, swing thru
Boys run, couples circulate
Wheel and deal, star thru
Pass thru, boys run right
Girls run right, left allemande

Heads pass thru
Around one to a line
Pass thru, wheel and deal
Four girls swing thru, turn thru
Star thru with the boys
Couples circulate, bend the line
Star thru, pass thru, trade by
Square thru three quarters
Left allemande

Heads cross trail thru
Around one to a line
Star thru, pass thru, trade by
Do sa do to a wave, eight circulate
Girls run, bend the line
Star thru, California twirl
Pass thru, trade by
Left allemande

Heads right and left thru
Flutter wheel and sweep a quarter
Pass thru, swing thru, boys run
Couples circulate, wheel and deal
Star thru, pass thru
U turn back, left allemande

Sides pass thru
Around one to a line
Pass thru, wheel and deal
Double pass thru
Girls U turn back
Do sa do to a wave
Boys run, star thru
Left allemande

Heads lead right, circle to a line
Right and left thru
Flutter wheel and sweep a quarter
Pass thru, trade by
Swing thru, girls circulate
Boys trade, spin the top
Right and left thru, pass thru
Wheel and deal
Centers square thru three quarters
Left allemande

Heads spin the top and turn thru

Circle to a line

Pass thru, wheel and deal

Double pass thru

Leads U turn back, swing thru

Boys run, star thru

Eight chain two

Right and left thru, veer left

Couples circulate, wheel and deal

Square thru three quarters

Left allemande

Head gents and the corner up and back

Pass thru, U turn back

Star thru, everybody left allemande

Heads square thru four hands

Square thru four with the outside two

Boys run, balance in your wave

Centers trade, swing thru

Boys run right, California twirl

Star thru, left allemande

THE EXTENDED

BASICS PROGRAM

THE PROMOTION of your annual beginners' class must be given thought and preparation. The usual *where, when, what* and *who* type of information is very necessary, but what about the hall? Is it clean? Are the bathrooms spotless? Does the hall have a *square dance atmosphere*? Have you and your club properly planned for this most important night? Remember, all the "other places" couples go for an evening out — restaurants, theaters, bowling alleys, night clubs, and country clubs — all work hard at creating the right ambience, the right climate for a successful evening.

A welcome committee to meet and greet all class dancers, a registration desk, some candy on the table, coffee and cookies ready for refreshment time, are all a part of the preparation.

Now, above and beyond the "frills," what about you, the caller? Are you prepared for this most important evening's program or do you do it off the top of your head? Light and lively should be the theme of the party — easy dances with a minimum of teaching, enough to have fun and to whet the appetite for more fun the next week, which will encourage the dancers to bring their friends.

The formation of a class that will become a new club will have different aims than the class that is being taught to "feed" into an existing club. If you are teaching the class with the idea in mind of starting a new club, you have a golden opportunity to shorten the learning time by forming an Extended Basics club. The shorter number of weeks will enable you to teach your class without being under the gun to graduate them in time to meet the needs of the club.

Make each class a *dance and club night* right from the start. Progress each week through your basics list but allow at least 50% or more of the time to be used for dancing, not drilling and teaching but dancing what they know and can enjoy. This may be a little difficult through the first few weeks, but after they have learned 30 to 35 calls you should be creative enough to provide an interesting dance program. The shorter class time will allow you to teach a second class to feed into the first one and you

should find it easier to build up the club size.

What happens to the dancers who wish to continue into Mainstream dancing? You will need to provide this opportunity in the future. The ideal is a plan that makes possible an Extended Basics club program and an eventual workshop or class to teach the remaining Mainstream calls and to prepare the dancers for entry into the Mainstream club.

It would be a good idea to have the dancers dance in the Extended club level for at least six months to a year before moving up to Mainstream and the plus levels. Many dancers will want to stay at the Extended level due to the amount of time they have and the extent of their involvement in the activity. Callers using this "intermediate" program will be providing the dancers with a very important link between class and Mainstream dancing.

Here are some examples for use in the Extended Basics Program:

Heads spin the top, turn thru

Circle to a line

Right and left thru

Rollaway a half sashay

Star thru, trade by

Eight chain two, box the gnat

Grand right and left

Heads right and left thru

Flutter wheel

Heads star thru, pass thru

Circle to a line

Pass thru, wheel and deal

Double pass thru

Boys run right, eight circulate

Boys trade, eight circulate

Heads cross trail thru

Around one to a line

Center four box the gnat

Then square thru four hands

Ends star thru

All pass thru, trade by

Left allemande

Heads square thru four

Right and left thru, veer to the left

Couples circulate, boys run

Boys trade, spin the top

Right and left thru

Pass thru, wheel and deal

Zoom, square thru three quarters

Left allemande

Heads lead right, circle to a line

Right and left thru, pass thru

Boys run right, centers trade

Boys trade, girls trade

Centers trade, girls run

Star thru, left allemande

Boys run right

Center four right and left thru

Pass thru

Square thru three quarters

Left allemande

Heads right and left thru

Flutter wheel, sweep a quarter

Centers square thru three quarters

Split two around one to a line

Star thru, California twirl

Left allemande

Heads pass thru

Around one to a line

Center four right and left thru

Flutter wheel and sweep a quarter

Ends star thru, double pass thru

Lead couple California twirl

Square thru three quarters

Trade by, left allemande

Heads pass thru

Around one to a line

Pass thru, wheel and deal

Four girls do sa do to a wave

Girls swing thru, spin the top

Pass thru, U turn back

Boys do sa do to a wave

Boys swing thru, spin the top

Boys step thru

Do sa do to a wave

Boys run right

Star thru, dive thru

Square thru three quarters

Left allemande

Heads lead right

Circle to a line

Eight circulate, swing thru

Girls circulate, boys trade

Spin the top

Right and left thru

Pass thru, wheel and deal

Centers square thru three quarters

Left allemande

Head couples right and left thru

Rollaway a half sashay

Star thru, do sa do to a wave

Boys circulate, girls trade

Swing thru, spin the top

Pass thru, wheel and deal

Centers right and left thru

Pass thru, square thru three quarters

Left allemande

Heads lead right, circle to a line

Pass thru, wheel and deal

Double pass thru

Lead couple California twirl

Dive thru, centers spin the top

Box the gnat, square thru

Swing thru, boys run

Couples circulate, wheel and deal

Star thru, pass thru, U turn back

Left allemande

Heads pass thru around one to a line

Centers swing thru, spin the top

Ends star thru, centers step thru

Swing thru, boys run

Couples circulate, wheel and deal

Left allemande

MATERIAL FOR MAINSTREAM

Heads square thru four

Do sa do to a wave

Boys circulate, girls trade

Swing thru, girls circulate, boys trade

Boys run, wheel and deal

Square thru three quarters

Trade by, left allemande

Heads lead right circle to a line

Curlique, eight circulate

Hinge, girls trade, recycle

Star thru, pass to the center

Square thru three quarters

Left allemande

Sides rollaway half sashay

Heads square thru four hands

Swing thru, spin the top

Curlique, boys run right

Double pass thru

Cloverleaf, centers curlique

Walk and dodge

New centers square thru four

Centers in cast off three quarters

Star thru, centers pass thru

Swing thru, turn thru

Left allemande

Heads lead right circle to a line
Swing thru, boys run
Half tag trade and roll
Cross trail, left allemande

Heads lead right circle to a line
Swing thru, boys run
Half tag, trade (freeze)
Boys run, pass thru
Left allemande

Heads lead right circle to a line
Right and left thru
Dixie style to an ocean wave
Boys cross run, girls trade
Spin chain thru
Girls circulate double
Boys run, couples circulate
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads lead right circle to a line
Square thru four hands
Trade by, swing thru
Spin chain thru
Boys circulate one spot
Recycle, pass thru
Left allemande

Sides rollaway half sashay
Heads square thru four hands
Do sa do to a wave, swing thru
Spin the top, curlique, boys run
Centers square thru three quarters
Left allemande

Heads pass thru around one to a line
Pass thru, tag the line
Track II, scoop back
Girls circulate, boys trade
Hinge, boys run, pass thru
Bend the line, right and left thru
Dixie style to an ocean wave
Slip the clutch
Left allemande

Heads square thru four (Box 1-4)
Touch a quarter, split circulate
Hinge, girls trade, swing thru
Boys run, half tag trade and roll
Left allemande

Heads lead right, circle to a line
Square thru four hands
Trade by, swing thru
Boys run, ferris wheel
Double pass thru
Centers in cast off three quarters
Centers square thru four hands
Ends star thru
All pass thru, left allemande

Heads lead right, circle to a line
Pass the ocean
Spin chain thru
Girls circulate one spot
Boys run, bend the line
Cross trail, left allemande

Heads lead right, circle to a line
Pass the ocean
Spin chain thru
Girls circulate one spot
Boys run, tag the line
Lady left, gents go right
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, peel off
Centers box the gnat
Centers square thru four hands
Ends star thru, all cloverleaf
Centers swing thru, turn thru
Left allemande

Heads cross trail around one to a line
Pass the ocean, scoot back
Girls circulate, boys trade
Spin chain thru
Boys circulate one spot
Swing thru, turn thru
Left allemande

Heads lead right circle to a line
Pass the ocean, eight circulate
Scoot back, girls circulate
Boys trade, boys run
Couples circulate, wheel and deal
Dive thru, square thru three quarters
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in cast off three quarters
Centers square thru four hands
Ends star thru, swing thru
Spin the top, curlique
Eight circulate, boys run
Star thru, pass thru
Wheel and deal
Centers square thru three quarters
Left allemande

Heads lead right circle to a line (1P2P)
Pass thru, wheel and deal
Double pass thru, track II
Girls trade, recycle, veer left
Ferris wheel, centers swing thru
Turn thru, left allemande

Heads square thru four (Box 1-4)
Swing thru, spin the top
Hinge, coordinate, tag the line
Lady go left, gents go right
Left allemande

Heads lead right circle to a line (1P2P)
Pass the ocean, girls trade
Girls run, tag the line
Cloverleaf, zoom
Double pass thru, centers out
Bend the line
Girls square thru four
Boys pass thru face in
Do sa do to a wave
Scoot back, boys run
Left allemande

Heads square thru four (Box 1-4)
Star thru, pass thru
Wheel and deal, double pass thru
Track II, spin the top
Boys run, bend the line
Left allemande

Heads lead right circle to a line (1P2P)
Pass thru, chase right
Centers trade, hinge
Centers trade
Split circulate, boys run
Left allemande

Heads square thru four (Box 1-4)
Split two around one to a line
Ladies in men sashay
Right and left thru, slide thru
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in cast off three quarters
Center four right and left thru
Flutter wheel and sweep a quarter
Ends star thru
All double pass thru
Leads U turn back swing thru
Boys run, cross trail
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, cloverleaf
Double pass thru, track II
Boys circulate, recycle
Left allemande

Heads lead right, circle to a line
Pass the ocean, swing thru
Girls circulate, boys trade
Spin the top to a curlique
Coordinate, ferris wheel
Double pass thru
Lead couple California twirl
Pass thru, allemande left

Heads lead right circle to a line
Swing thru, boys run
Half tag (freeze) walk and dodge
Trade by, swing thru
Box the gnat
Square thru three quarters
Left allemande

Heads square thru four
Do sa do to a wave
Girls trade, girls run
Three quarter tag the line
Boys cloverleaf, girls swing thru
Spin the top, extend to a wave
Scoot back, boys run
Slide thru, left allemande

Heads pass thru around one to a line
Pass thru, three quarter tag the line
Leaders partner trade
Centers recycle
Double pass thru, track II
Recycle, square thru three quarters
Left allemande

Heads half square thru
Swing thru, spin the top
To a curlique, coordinate
Bend the line, left allemande

DANCING MS PLUS ONE

A NORMAL EVOLUTION for square dancers who have had several years of Mainstream experience is to reach up into the next plateau of dancing. The Plus Programs — One and Two — established by CALLERLAB to provide additional variety in choreography, have been stabilized for the next several years, allowing callers and dancers alike to become acquainted with the content and to give ample time for solid programs and clubs to be established. Only time will tell if these Plus One and Plus Two dance plateaus will become popular but the early signs are quite positive on their acceptance.

There are 12 calls on the Plus One Program so an introduction to Plus One dancing can easily be done in a five to six week workshop of two to two and one-half hours. To determine if your group is ready for a Plus One Program, the following questions must be answered.

Do the dancers have enough experience to move into Plus One dancing? Do you have another night to devote to a Plus One Program? Are there enough interested dancers to support such a program? How will this affect your Mainstream club? How well equipped are you to teach and call Plus One calls? Should we introduce one Plus One call per month to our Mainstream club and raise the plateau of dancing? If we raise the Mainstream

club to a Plus One level, how will this affect bringing new graduates into the club?

Think seriously about the program. Once you have made up your mind to go ahead pick a night, if possible, that will least conflict with the club programs in your area.

A good Plus One Workshop/Dance should offer a mixture of newly taught Plus One Basics, Mainstream Basics and lots of dancing practice.

The Plus One Basics

(Anything) and Roll	Spin Chain the Gears
Diamond Circulate	
Flip the Diamond	Teacup Chain
Pair Off	Trade the Wave
Peel the Top	Triple Scoot
Single Circle to Wave	Triple Trade
	Turn and Left Thru

Here is a suggested six-week program for moving dancers into a Plus One Program.

First Night of Workshop

- Tip 1 — Mainstream warmup
- Tip 2 — Teach and dance triple trade from two-faced lines end to end
- Tip 3 — Teach and dance diamond circulate
- Tip 4 — Dance for practice and fun
- Tip 5 — Mix and combine triple trade with diamonds
- Tip 6 — Dance for practice and fun

Second Night of Workshop

- Tip 1 — Warmup based on Mainstream figures
- Tip 2 — Review triple trade
- Tip 3 — Review diamonds
- Tip 4 — Teach and dance flip the diamond
- Tip 5 — Teach and dance spin chain the gears
- Tip 6 — Dance for practice

Third Night of Workshop

- Tip 1 — Warmup. Include triple trade and diamonds
- Tip 2 — Review flip the diamond and spin chain the gears
- Tip 3 — Dance for practice
- Tip 4 — Teach single circle to a wave
- Tip 5 — Teach peel the top
- Tip 6 — Dance for practice and fun

Fourth Night of Workshop

- Tip 1 — Warmup using diamonds, flip the diamond and triple trade
- Tip 2 — Dance spin chain the gears and review single circle to a wave
- Tip 3 — Review peel the top
- Tip 4 — Teach trade the wave from left-handed waves only
- Tip 5 — Teach triple scoop
- Tip 6 — Dance for practice and fun

Fifth Night of Workshop

- Tip 1 — Warmup dancing spin chain the gears, single circle to a wave, diamonds and triple trade
- Tip 2 — Review triple scoop and trade the wave
- Tip 3 — Teach and dance pair off
- Tip 4 — Teach and dance turn and left thru
- Tip 5 — Dance for drill
- Tip 6 — Dance for drill

Sixth Night of Workshop

Teach only the tea cup chain and use the other figures previously taught throughout the evening. Dance and workshop.

I urge that you continue to call a singing call

each tip and if possible use some of the Plus One Basics in your singing calls.

I don't feel that you must explore All Position Dancing during this introduction to Plus One choreo. I also feel that some of the basics are easily adapted to Plus One APD. Others take a lot of drill and dance discipline and can be quite challenging. These Plus One calls lend themselves to All Position Dancing: diamond circulate, pair off, single circle to a wave, triple scoop.

These require more dancer concentration when using all Position Dancing: flip the diamond, trade the wave, spin chain the gears, peel the top, tea cup chain.

Turn and left thru and roll are limited to one position dancing. I've included some practice figures for use in teaching the Plus One movements.

Heads square thru four
Swing thru, boys run right
Girls hinge, diamond circulate
Boys cast off three quarters
Boys cross run, wheel and deal
Dive thru, square thru three quarters
Left allemande

Heads square thru four
Swing thru, boys run
Couples circulate, girls hinge
Diamond circulate, four boys swing thru
Boys cast off three quarters
Boys cross run, girls trade
Couples circulate
Boys run, turn thru
Left allemande

Heads square thru four
Swing thru, boys run
Couples hinge, triple trade
Couples hinge, wheel and deal
Pass thru, left allemande

Heads lead right circle to a line
Pass the ocean, girls trade
Recycle and veer left
Couples hinge, triple trade
Couples hinge, wheel and deal
Star thru, pass thru
U turn back
Left allemande

Heads square thru four
Swing thru, boys run
Tag the line right
Couples circulate, boys cross run
Girls hinge, diamond circulate
Boys swing thru, flip the diamond
Scoot back, boys run
Bend the line
Right and left thru, cross trail thru
Left allemande

Heads right and left thru
Rollaway a half sashay
Slide thru, single circle to an ocean wave
Boys trade, boys run and roll to face in
Girls hinge, center girls trade
Girls extend to a wave
Walk and dodge
Partner trade and roll
Grand right and left

Heads lead right, circle to a line
Star thru, pass thru, trade by
Swing thru, girls fold, peel the top
Single hinge, eight circulate
Triple scoop, trade and roll
Lines up and back
Star thru, pass thru, trade by
Left allemande

Heads spin the top, turn thru
Circle to a line

Right and left thru
Dixie style to an ocean wave
Trade the wave, recycle and veer left
Couples hinge, triple trade
Couples hinge, wheel and deal
Pass thru, trade by
Left allemande

Heads lead right, circle to a line
Pass the ocean, eight circulate
Spin chain the gears
Scoot back, boys run, bend the line
Swing thru, turn and left thru
Dixie style to a wave
Boys cross run, eight circulate
Girls trade, recycle
Left allemande

Heads lead right, circle to a line
Pair off, cloverleaf
Double pass thru, centers in
Cast off three quarters
Cross trail thru
Left allemande

Plus One dancing can be lots of fun and provide for the eager dancer the opportunity to become familiar with some additions to his square dance vocabulary that will expand the available choreography into a most interesting dance program.

The PLUS TWO PROGRAM

THE CONCEPT BEHIND the CALLERLAB Plus Two Program is to provide for the interested and capable dancer the opportunity to expand his vocabulary and variety of choreography. A good foundation of Mainstream and Plus I dancing should be imperative before dancers get involved with a Plus II workshop. It is my feeling that dancers should not attempt Plus II workshopping until they have completed three years of dancing or are dancing two to three times a week and have progressed quite rapidly and easily into choreography.

Here are the movements in the Plus II program:

All 8 Spin	Explode the Wave
the Top	Follow Your Neighbor
All 8 Swing Thru	(and Spread)
Anything and Spread	Load the Boat
Crossfire	Relay the Deucey
Curley Cross	Remark the Thar
Dixie Grand	Swap Around

I feel it takes a ten to twelve week program to introduce and dance the 12 Plus II calls. Developing the dancers to respond smoothly to the calls when mixed with Mainstream and Plus I calls is my goal. I don't present every possible APD position — but concentrate on smooth dancing combinations. Some figures are explored to a greater degree than others. I personally don't feel it is necessary to "challenge" the Plus II list for the dancers to enjoy the variety of additional vocabulary — let them enjoy dancing the material and once your Plus II club is formed you can explore one basic APD every few weeks to expand the dancers knowledge. Remember that it is often more difficult to do a basic from an APD concept than to work with a "new call" in standard position. My usual evolution is to start with a

standard formation. For example, when learning Follow Your Neighbor and Spread: (1) consider standard position to be a Box 1-4, touch a quarter, boys facing in, girls facing out; (2) after they master the action Box 1-4, touch a quarter scoot back, girls facing in, boys out; (3) basic Box 1-4 waves, boys and girls facing in-out.

Each formation requires some walk thrus and helpful cues until the dancer feels confident that he can respond to the action based upon his facing direction.

Working with a 10-week introduction to Plus II program: The first two weeks of the program I spend a lot of time reviewing by calling Plus I calls and teach two calls each night. From the third week on I teach only one new call each night and provide lots of opportunity to dance and practice for enjoyment.

First Night:

- Tip 1: Warm up patter based upon Mainstream and some Plus I calls
- Tip 2: Teach follow your neighbor and follow your neighbor and spread from standard position — boys facing in — girls out (dance practice)
- Tip 3: Dancing combinations using follow your neighbor and spread
- Tip 4: Teach remake the thar
- Tip 5: Introduce follow your neighbor (and spread) with girls facing in, boys facing out
- Tip 6: Dance the new calls in simple and short combinations — strive for 10 per cent success by all dancers.

Second Night:

- Tip 1: Warm up — Plus I material
- Tip 2: Review follow your neighbor
- Tip 3: Review remake the thar
- Tip 4: Teach and dance explode the wave
- Tip 5: Teach and dance anything and spread
 - 1. Wheel and deal and spread
 - 2. Ferris wheel and spread
 - 3. Star thrus and spread
- Tip 6: Review by calling simple patterns combining the Plus II calls taught with Mainstream and Plus I basics. Short combination — strive for 100 per cent success by the dancers

Third Night:

- Tip 1: Warm up using follow your neighbor (and spread) and remake the thar
- Tip 2: Continue with the APD concept using follow your neighbor and spread
- Tip 3: Review explode the wave and some spread combinations
- Tip 4: Teach and dance relay the deucey — basic formation of standard waves
- Tip 5: Dance relay the deucey in combinations
- Tip 6: Dance tip with simple patterns using the Plus II calls introduced in the three nights. Keep the combinations simple on this last tip — strive for 100 percent dancer success

Fourth Night:

- Tip 1: Warm up using neighbor figures, explode the wave, remake the thar and spread figures. Use good judgment here — the calls could pile up on the dancers
- Tip 2: Review the areas that seemed to be

- troublesome in Tip I — be patient
- Tip 3: Review and dance relay the deucey
- Tip 4: Teach and dance load the boat — basic formation
- Tip 5: Dance for practice and enjoyment
- Tip 6: Dance for practice and enjoyment

Fifth Night:

- Tip 1: Warm up
- Tip 2: Review of trouble spots observed in Tip 1
- Tip 3: Review load the boat
- Tip 4: Teach and dance all eight spin the top
- Tip 5: Review relay the deucey and dance for practice
- Tip 6: Dance for practice and enjoyment

Sixth Night:

- Tip 1: Warm Up
- Tip 2: Review any rough spots
- Tip 3: Review all eight spin the top and call Plus II basics
- Tip 4: Teach and dance crossfire
- Tip 5: Dance load the boat and other Plus II calls
- Tip 6: Dance for practice and enjoyment

Seventh Night:

- Tip 1: Warm up tip
- Tip 2: Review all Plus II calls from night one through five by calling. Stop and touch on rough edges
- Tip 3: Review crossfire
- Tip 4: Teach and dance dixie grand
- Tip 5 and 6: Dance for practice and fun using crossfire and load the boat as the feature calls

Eighth Night:

- Tip 1: Warm up
- Tip 2: Review by dancing calls from lesson 1-6 — smooth out the rough edges
- Tip 3: Review dixie grand
- Tip 4: Teach and dance curley cross
- Tip 5 and 6: Dance for practice and enjoyment

Ninth Night:

- Tip 1: Warm up
- Tip 2: Review curley cross
- Tip 3: Dance a lot of relay the deucey — neighbors and load the boat
- Tip 4: Teach and dance swap around
- Tip 5: Dance featuring remake the thar, explode the wave, curley cross
- Tip 6: Dance for fun and practice

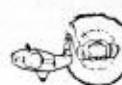
Tenth Night:

- Tip 1: Warm up
- Tip 2: Smooth out tip
- Tip 3: Review swap around
- Tip 4: Teach and dance all eight swing thru
- Tip 5: Dance for practice
- Tip 6: Dance for practice

The above 10-week program could stretch out to 12-15 weeks. Go slowly, teach and demonstrate each basic deliberately. Dancers will remember the 12 calls only with lots of review and practice. Each week as you progress be certain to allow for the calls taught in preceding weeks to be danced — not once but many times. I urge you not to "stack" the Plus II calls too early in the workshop. Blend the Plus II calls with Mainstream and Plus I calls one at a time until the reaction is good before stacking. *Develop dancers — don't just teach figures.*

Here are some dance examples for the in-

troduction of the 12 Plus II movements. For basic understanding, see the SIOASDS Plus II Handbook (SQUARE DANCING, December, 1978).



REMAKE THE THAR

Walk all around the left hand lady
Partner left, allemande thar
Men back up, remake the thar
Remake the thar, slip the clutch
Left allemande

Allemande left, allemande thar
Forward two and star
Remake the thar, remake the thar
Shoot the star, full turn
Pull mother by, left allemande

Allemande left, allemande thar
Forward two and star, shoot the star
Full turn, mother right
A wrong way thar, remake the thar
Remake the thar, shoot the star
Left allemande

FOLLOW YOUR NEIGHBOR

Box 1-4
Touch a quarter, follow your neighbor
Boys cross run, swing thru, boys run
Bend the line, square thru three quarters
Left allemande

Box 1-4
Touch a quarter, follow your neighbor
Trade the wave, swing thru
Boys run, wheel and deal
Pass to the center, square thru three quarters
Left allemande

Box 1-4
Touch a quarter, split circulate
Follow your neighbor, girls cross run
Boys trade, boys run, wheel and deal
Pass to the center, square thru three quarters
Left allemande

Box 1-4
Touch a quarter, follow your neighbor and spread
Girls trade, recycle, veer left
Ferris wheel, centers pass thru
Left allemande

Box 1-4
Touch a quarter, scoop back
Follow your neighbor and spread, boys run
Bend the line, pass thru
Tag the line, centers in
Cast off three quarters, left allemande

EXPLODE THE WAVE

Box 1-4
Do sa do to a wave
Explode the wave, bend the line
Pass the ocean, explode the wave, partner trade
Slide thru, left allemande

Box 1-4
Swing thru, explode the wave
Girls run, split circulate
Follow your neighbor, left allemande

1P2P
Pass thru, wheel and deal
Centers do sa do to a wave, explode the wave
Cloverleaf, new centers pass the ocean
Explode the wave, swing thru
Boys run, bend the line
Crosstrail thru, left allemande

ANYTHING AND SPREAD

Wheel and deal and spread — 1P2P
 Pass thru, wheel and deal and spread
 Star thru, double pass thru, cloverleaf
 Zoom, swing thru, turn thru
 Left allemande

Ferris wheel and spread — Box 1-4
 Swing thru, boys run
 Ferris wheel and spread
 Centers square thru four, ends slide thru
 Right and left thru, dive thru
 Square thru three quarters, left allemande

Star thru and spread
 Heads star thru and spread
 Star thru, centers pass thru
 Left allemande

RELAY THE DEUCEY

Relay the deucey is a big zero figure from
 any make up of parallel ocean waves.

Box 1-4
 Relay the deucey, scoop back, boys run
 Bend the line, square thru three quarters
 Left allemande

1P2P
 Right and left thru
 Dixie style to a wave, trade the wave
 Relay the deucey, swing thru
 Boys run, bend the line
 Crosstrail thru, left allemande

LOAD THE BOAT

1P2P
 Load the boat
 Square thru three quarters
 Left allemande

1P2P
 Pass thru, bend the line, load the boat
 Pass thru, left allemande

Box 1-4
 Star thru, pass thru
 Bend the line, load the boat
 Left allemande

1P2P
 Right and left thru, rollaway
 Load the boat, grand right and left

1P2P
 Rollaway a half sashay, load the boat
 Square thru, on the third hand grand
 Right and left

ALL EIGHT SPIN THE TOP
 Allemande left, all eight spin the top
 Box the gnat, grand right and left

Allemande left, all eight spin the top
 Eight spin the top, turn thru
 Left allemande

CROSSFIRE

Box 1-4
 Swing thru, boys run
 Crossfire, girls run, swing thru
 Girls trade, recycle, left allemande

Box 1-4
 Star thru, pass thru, bend the line
 Swing thru, boys run, crossfire
 Walk and dodge, partner trade
 Star thru, dive thru
 Square thru three quarters, left allemande

1P2P
 Pass thru, wheel and deal
 Center four right and left thru, veer left
 Centers crossfire, walk and dodge
 Swing thru, turn thru, left allemande

DIXIE GRAND

Heads star thru, substitute
 Dixie grand, left allemande

Four ladies chain, heads rollaway
 Half sashay, circle left, reverse back
 Single file, men U turn back
 Dixie grand, left allemande

CURLEY CROSS

Heads curley cross, do sa do
 Swing thru, scoop back, boys run
 Left allemande

1P2P
 Pass thru, wheel and deal
 Centers curley cross, separate around one
 To a line, star thru
 Pass to the center, square thru three quarters
 Left allemande

SWAP AROUND

Heads swap around
 Separate around one to a line
 Center four swap around, centers run
 Lines up and back, star thru, trade by
 Left allemande

1P2P
 Pass thru, wheel and deal
 Centers swap around, left allemande

ALL EIGHT SWING THRU
 Allemande left, partner right
 Wrong way thar, men back up
 All eight swing thru, all eight swing thru
 Shoot the star left allemande

The question of singing calls during workshop always comes up. I urge that you use singing calls as part of your program. Incorporate the Plus II calls into your singing calls, not every tip, but several times during the evening. Allow for some of the singing calls to be "rest" periods of relaxed dancing to balance off the workshop portions.

For additional drill material and indepth exploration of the Plus I and II basics subscribe to the monthly NOTES FOR CALLERS by Jack Lasry, 1513 North 46th Avenue, Hollywood, Florida 33021.

EDITOR'S NOTE: These quarterly selections reflect a particular period in time. CALLERLAB suggests as many as 8 of these quarterly selections in any twelve months period and each year they pare the number down in size so that the list is continually changing.

FOLLOW YOUR NEIGHBOR

Heads square thru four (Box 1-4)
 Touch a quarter
 Follow your neighbor
 Left allemande

Box 1-4
 Touch a quarter, curlique
 Follow your neighbor
 Boys cross run, recycle
 Left allemande

Box 1-4
 Curlique, follow your neighbor
 Boys cross run, girls trade
 Swing thru, boys run
 Dive thru, square thru three quarters
 Left allemande

Box 1-4
 Curlique, follow your neighbor
 Boys cross run, boys circulate
 Girls trade, girls run
 Bend the line, slide thru
 Left allemande

(Girls facing in, boys facing out)

Box 1-4

Touch a quarter, split circulate
 Follow your neighbor, girls run
 Wheel and deal, dive thru
 Square thru three quarters
 Left allemande

Box 1-4

Right and left thru
 Rollaway a half sashay
 Curlique, follow your neighbor
 Girls cross run, boys run
 Dive thru
 Square thru three quarters
 Left allemande

(Basic setup for Follow Your Neighbor and Spread)

Box 1-4, touch a quarter
 Follow your neighbor and spread
 Girls trade, recycle
 Dive thru, square thru three quarters
 Left allemande

Heads lead right, circle to a line (1P2P)

Half square thru, trade by
 Touch a quarter
 Follow your neighbor and spread
 Girls trade, swing thru, boys run
 Bend the line, square thru four
 Trade by, curlique
 Follow your neighbor and spread
 Swing thru, boys trade, turn thru
 Left allemande

1P2P

Pass thru, boys run right
 Follow your neighbor and spread
 Girls trade, swing thru
 Turn thru, left allemande

Box 1-4

Touch a quarter
 Split circulate, scoop back
 Follow your neighbor and spread
 Recycle, left allemande

(Girls facing in, boys facing out)

Box 1-4

Touch a quarter, split circulate
 Follow your neighbor and spread
 Boys run, wheel and deal
 Left allemande

Box 1-4

Touch a quarter, split circulate
 Follow your neighbor and spread
 Boys trade, boys run
 Bend the line, star thru
 Dive thru, square thru three quarters
 Left allemande

1P2P

Pass thru, bend the line
 Slide thru, touch a quarter
 Scoot back
 Follow your neighbor and spread
 Grand right and left

(From All Position Concept)

Box 1-4

Do sa do to an ocean wave
 Follow your neighbor and spread
 Boys run, square thru three quarters
 Left allemande

Box 1-4

Do sa do to an ocean wave
 Follow your neighbor and spread
 Boys run, pass thru
 Tag the line, centers in
 Cast off three quarters
 Left allemande

(Drill from all positions)
 Box 1-4
Do sa do to an ocean wave
Follow your neighbor and spread
Girls run, bend the line
Left allemande

PING PONG CIRCULATE

Heads pass the ocean
Ping pong circulate
Extend to a wave, swing thru
Boys run, half tag trade and roll
Left allemande

Heads pass the ocean
Ping pong circulate twice
Centers recycle, pass thru
Swing thru, boys run
Bend the line, crosstrail thru
Left allemande

Heads pass the ocean
Ping pong circulate
Swing thru, ping pong circulate
Extend to a wave, split circulate
Boys run, couples circulate
Wheel and deal
Square thru three quarters
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers do sa do to a wave
Ping pong circulate
Centers swing thru, turn thru
Left allemande

Heads pass thru around one to a line
Pass thru, wheel and deal
Girls do sa do to a wave
Ping pong circulate
Boys swing thru
Boys extend to a wave, boys fold
Girls square thru three quarters
All star thru, couples circulate
Bend the line, crosstrail thru
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers do sa do to a wave
Ping pong circulate
Centers hinge a quarter
Walk and dodge
Separate around one to a line
Star thru, zoom
Square thru three quarters
Left allemande

These two figures use both trade the wave and ping pong circulate.

One and three right and left thru
Dixie style to a wave
Trade the wave, ping pong circulate
Extend to a wave, girls run
Wheel and deal, turn thru
Left allemande

Heads pass thru
Around one to a line
Center four right and left thru
Dixie style to a wave
Trade the wave while the ends star thru
Ping pong circulate
In the wave recycle
Centers pass thru, swing thru
Boys trade, boys run
Bend the line, slide thru
Left allemande

SCOOT AND SPLIT

Heads square thru, step to a wave
Scoot back, boys run
Bend the line, square thru three quarters
Left allemande

Heads square thru (Box 1-4)
Do sa do to an ocean wave
Scoot back, girls circulate
Boys trade, boys run
Wheel and deal, pass thru
Left allemande

Heads square thru (Box 1-4)
Step to an ocean wave
Split circulate, centers trade
Boys run, right and left thru
Dixie style to an ocean wave
Boys cross run, girls trade
 (Back to Box 1-4 wave once again)

Heads lead right circle to a line (1P2P)
Pass the ocean, split circulate
Centers trade, boys run
Right and left thru
Flutter wheel, cross trail
Left allemande

Heads square thru (Box 1-4)
Step to an ocean wave
Split circulate, scoot back
Centers trade, split circulate
Scoot back, boys run
Slide thru, left allemande

SINGLE CIRCLE

Heads square thru
Single circle to a wave
Boys trade, boys run
Wheel and deal
Left allemande

Heads square thru, swing thru
Boys run, boys fold
Single circle to a wave
Recycle, left allemande

Heads square thru, swing thru
Boys run, tag the line right
Girls fold
Single circle to a wave
Boys trade, boys run
Bend the line, slide thru
Left allemande

Heads lead right circle to a line
Star thru, pass thru, boys fold
Single circle to a column
Eight circulate, boys run
Trade by, left allemande

STROLL AND CYCLE

Be sure that the centers of the two-faced line in the center have their hands joined when the two-faced line is formed. It is also suggested that callers say "hook four in line," as the girls in the center must trade and if the hands are not joined the tendency is to move ahead without first doing the trade.

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, cloverleaf
Centers do sa do to a wave
Girls trade, girls run
Tag the ling right
Stroll and cycle
Half tag, scoot back
Boys run, left allemande

Heads slide thru, swing thru
Boys run, stroll and cycle
Bend the line, right and left thru
Slide thru, left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers swing thru, boys run
Stroll and cycle
Couples circulate, wheel and deal
Square thru three quarters
Left allemande

Heads pass the ocean
Recycle and veer left
Stroll and cycle, wheel and deal
Pass thru, trade by
Square thru three quarters
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers right and left thru
Veer left, stroll and cycle
Couples circulate, wheel and deal
Square thru three quarters
Left allemande

Heads pass the ocean
Girls trade, recycle, veer left
Stroll and cycle, half tag
Split circulate, boys run
Slide thru, left allemande

These additional ways to set up the starting formation for Stroll and Cycle also come from Jack.

Heads pass the ocean
Recycle and veer left
Hook four in line

Heads pass the ocean, girls trade
Recycle, veer left

Heads square thru four
Swing thru, boys run
Ferris wheel, centers veer left

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers right and left thru
Veer left

Heads pass the ocean, girls trade
Girls run, tag the line right

TRACK II

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Girls trade, swing thru
Boys run, wheel and deal
Star thru, cross trail
Left allemande

Heads cross trail around one to a line
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, boys run
Bend the line, star thru
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, girls circulate
Boys trade, boys run
Bend the line, pass thru
Wheel and deal, zoom
Square thru three quarters
Left allemande

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru, track II

Boys circulate, recycle

Pass thru, trade by

Left allemande

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru, track II

Recycle, box the gnat

Grand right and left

Sides rollaway half sashay

Heads square thru four

Swing thru, boys run

Pass thru, wheel and deal

Double pass thru

Track II, girls trade

Recycle, square thru three quarters

Trade by, left allemande

Heads pass thru around one to a line

Pass thru, tag the line

Track II, swing thru

Boys run, half tag trade and roll

Left allemande

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru, track II

Girls trade, swing thru

Spin the top, curlique

Eight circulate, boys run

Left allemande

TRADE THE WAVE

Heads lead right, circle to a line

Right and left thru, dixie style to a wave

Trade the wave, swing thru, boys run

Bend the line, cross trail

Left allemande

Heads lead right, circle to a line

Right and left thru

Dixie style to a wave

Girls circulate, boys trade

Trade the wave, girls trade

Recycle, left allemande

Heads lead right, circle to a line

Square thru three quarters, courtesy turn

Dixie style to a wave

Boys trade, trade the wave

Swing thru, boys trade, turn thru

Left allemande

Heads square thru four

Do sa do to a wave

Trade the wave, boys trade

Boys cross run, girls trade

Recycle, left allemande

Heads square thru four

Right and left thru

Do sa do to a wave

Trade the wave

Left allemande

Heads square thru four

Do sa do to a wave

Eight circulate, trade the wave

Boys cross run, recycle

Square thru three quarters

Trade by, left allemande

Heads lead right, circle to a line

Pass thru, girls run left

Trade the wave, scoot back

Boys run, left allemande

MIXTURE FROM JACK

Heads lead right circle to a line

Right and left thru

Dixie style to an ocean wave

Boys cross run, boys circulate

Girls trade, recycle

Dive thru

Square thru three quarters

Left allemande

Heads lead right circle to a line

Pass thru, tag the line

Cloverleaf, double pass thru

Centers in cast off three quarters

Star thru, left allemande

Heads square thru

Step to an ocean wave

Scoot back, girls circulate

Boys trade

Spin the top to an eight hand wave

Grand swing thru

Boys run, bend the line

Square thru three quarters

Trade by, left allemande

Heads square thru

Do sa do to a wave

Eight circulate, recycle

Spin chain thru

Girls circulate one spot

Boys run, wheel and deal

Left allemande

Heads lead right circle to a line

Pass the ocean

Scoot back, boys trade

Boys run, tag the line

Cloverleaf

On a double track dixie style to a wave

Girls circulate, boys trade

Boys cross run

Swing thru, boys run

Half tag trade and roll

Left allemande

Heads lead right circle to a line

Curlique, eight circulate

Boys run, swing thru

Girls circulate, boys trade

Scoot back, girls trade

Recycle, square thru three quarters

Left allemande

Heads lead right circle to a line

Right and left thru

Pass the ocean, boys circulate

Girls trade, recycle, dive thru

Square thru three quarters

Left allemande

Heads square thru, swing thru

Boys run, California twirl

Boys trade, bend the line

Star thru, dive thru

Square thru three quarters

Left allemande

Heads square thru, swing thru

Boys run, California twirl

Boys trade, couples circulate

Wheel and deal, slide thru

Square thru three quarters

Courtesy turn

Dixie style to an ocean wave

Left allemande

Heads pass thru around one to a line

Lines pass thru, wheel and deal

On a double track dixie style to a wave

Boys cross run, girls trade

Recycle, left allemande

Heads lead right circle to a line

Pass thru, tag the line in

Centers square thru four

Ends star thru

Centers in cast off three quarters

Centers square thru four

Ends slide thru, pass thru

Left allemande

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru, peel off

Pass thru, tag the line right

Wheel and deal, curlique

Girls circulate, boys trade

Boys run, bend the line

Star thru, pass thru

Trade by, left allemande

Heads lead right circle to a line

Center four square thru

Ends star thru, swing thru

Scoot back, balance

Boys trade, star thru

Left allemande

Heads lead right circle to a line

Touch a quarter (or curlique)

Eight circulate once and a half

Center six trade and roll

Left allemande

Heads cross trail around one to a line

Pass the ocean, eight circulate

Swing thru, scoot back

Recycle, left allemande

Heads square thru four hands

Touch a quarter

Walk and dodge, chase right

Boys run, pass thru

Wheel and deal

Double pass thru

Track II, girls trade

Recycle, left allemande

EDITOR'S NOTE: At this point Jack Lasry's articles were augmented by other authors. Coming from many locations these leaders selected topics which were particularly important to them and their own area. Interestingly enough there has been little duplication of subject matter which indicates that there are many topics of concern among callers and teachers in the activity today. The following articles appeared during the 1978-79 issues.

PRINCIPLES OF APD AFTER THE BASIC 1-38 PROGRAM

By Gordon Blaum, Miami, Florida

This Month's Contributor

The name of Gordon Blaum is a familiar one to square dance callers. Long a leader in the field of calling, Gordon has contributed his ideas on choreography and limitless dance material over a span of many years and his thoughts relative to the basics go far beyond just the surface possibilities. Gordon is a member of CALLERLAB and continues to be an enthusiastic supporter of sensible choreography. His thoughts here will prove valuable.

I PRESENT the basic program in standard position for all 38 basics before I go into All Position Dancing. This generally takes 11 or 12 weeks for a 2-1/2 hour class. The total

number of sessions will depend upon the ability of the class to absorb the material. After a standard position bend the line, I present the following call:

MIXED BEND THE LINE

1P2P Roll away with a half sashay
Pass thru, bend the line
Center four right and left thru
Roll a half sashay, forward eight and back
Pass thru, bend the line
Center four box the gnat
Square thru three quarters
Ends pass thru
Everybody U turn back
Cross trail thru, left allemande

My next APD will cover cross trail from a half sashayed and same sex position. Do remember these dances are presented in teaching progression, i.e. the order of difficulty.

Heads half sashay, go up and back
Cross trail thru go around two
Hook on the end of the line
Forward eight and back
Box the gnat, right and left thru
Star thru, dive thru
Square thru three quarters
Left allemande

Head couples half sashay
Circle eight
Four boys go up and back
Cross trail thru, separate around two
Circle up eight
Four girls go up and back
Cross trail thru, go around two
Circle up eight
Four boys go up and back
Cross trail thru go around two
Into the middle, U turn back
Swing your partner and promenade
Don't slow down, heads wheel around
Cross trail thru
Allemande left

More time may be spent on the APD of square thru. Some of the dance routines which I have submitted may be referred to as a dance, others may be considered as drill work.

PICK UP YOUR CORNER

Head couples square thru four hands
Make a right hand star with the outside pair
Go once around, heads star left in the middle
Pick up your corner star promenade
Back right out and circle to the left
Four boys go forward and back
Square thru four hands
Swing your corner, promenade
(original corner)

MAKE LINES OF FOUR

Head men and your corner go up and back
Square thru four hands
Split those two, make a line of four (1P2P)

Heads square thru four hands around
Square thru with the outside pair
Go four hands around, bend the line
Rollaway with a half sashay
Allemande left

Heads star thru, California twirl
Square thru four hands around
Bend the line, two ladies chain
Right and left thru, end two ladies
Chain diagonally across the square
Forward eight and back from there
Star thru, pass thru
Left allemande

Head couples do a half sashay
Square thru four hands around
Split the sides, around one to a line
Forward eight and back
Pass thru, bend the line
Pass thru, bend the line
Star thru
Square thru three quarters
Left allemande

Heads pass thru, U turn back
Star thru, right and left thru
Rollaway with a half sashay
Square thru four hands around
U turn back, square thru three quarters
Allemande left

Heads right and left thru
Rollaway a half sashay
Star thru, square thru four hands
Check your line facing out
Make a U turn back
Then square thru
Go four hands, look for mother
Do a right and left grand

I am now approaching the last basic (#38) of the Basic Program. Make sure that you use wheel around frequently in your Basic Program so that the dancers will execute it promptly before you decide to teach couples backtrack; otherwise the dancers will be confused when they try to separate the two basic calls.

Allemande left, promenade don't slow down
Head couples backtrack
Gents square thru four hands around
Girls face the boys, everybody swing
Promenade your own little maid

This dance has APD mixed sex square thru with backtrack.

Head ladies chain to the right
Side couples right and left thru
Everybody promenade don't slow down
Head couples backtrack
Square thru four hands
Gents square thru three quarters
Girls turn back
Everybody swing your maid
Promenade

Let's see if the dancers can separate the wheel around from the backtrack . . .

Promenade, don't slow down
Head two couples backtrack
Square thru three quarters
Bend the line
Girls square thru four hands
Boys face your maid
Swing her and promenade
Just keep on going, don't slow down
Heads wheel around, star thru
Dive thru, pass thru
Square thru four hands
Make a U turn back
Center four do a right and left thru
Forward eight and back with you
Square thru three quarters
U turn back, left allemande

This is a good time to introduce a fun gimmick . . .

Heads half sashay, go forward and back
Cross trail thru go around one make a line
Forward eight and back, pass thru
Bend the line
Center four do a right and left thru

Just the boys rollaway a half sashay
Just the girls rollaway a half sashay
Center four rollaway a half sashay
Everybody rollaway a half sashay
Allemande left

Please remember that all the calls which I have submitted should be called with the head couples active and repeated with the side couples active.

Have fun! Keep them dancing. . .

FLOOR CONTROL

by Curley Custer, Hagerstown, Maryland

AS A CALLER TRAVELING the square dance circuit and also for my home programs, I find that I am constantly thinking about being in control of my dance from beginning to end.

In planning an evening's program, many things go through my mind days, weeks or even months ahead of my calling date. If the dance is being held in an area in which I have previously called, I will be refreshing my mind as to dance location, time of dance, and commitments, if any, ahead of the dance. I will be thinking about the type of hall and possibly about how to place my equipment in the hall to get the best possible results with sound. Also, I will be thinking about the level which I will be expected to call. Above all I will try to plan a program which will be fun for all attending my dance, whether it be a local club, a brand new area or an area in which I frequently call. This is really the beginning of floor control.

I will choose a piece of music such as "Golden Slippers," (Kalox) which has a good first beat and a good clean off beat while the dancers are squaring up. I do not let anybody rush me into starting the dance until I have checked my tempo and I have spotted several squares for direction and location, regardless of what level dance I am calling. I always begin with some basic memory patterns which I am sure will work. This gives me a chance to adjust music and sound and to relax and get into my dance comfortably.

Heads square thru (Box 1-4) four
Do sa do, swing thru, boys run
Wheel and deal, right and left thru
Dive thru, square thru three
Allemande left

I follow with a right and left grand, meet partner and promenade, then

One and three wheel around, pass thru
U turn back, box the gnat
Right and left thru, cross trail thru
Corner allemande left

I follow with a right and left grand, meet partner and promenade. I repeat the above but change the pattern a bit.

One and three wheel around, pass thru
U turn back, box the gnat
Right and left thru, slide thru
Pass thru, allemande left

I will then have the sides do a basic memory pattern which I am certain will work.

Sides square thru four (Box 1-4)
Do sa do, swing thru, boys run
Couples circulate, wheel and deal
Pass thru, trade by, allemande left

I follow with a right and left grand to a promenade.

One and three wheel around
Right and left thru, half square thru
U turn back, right and left grand
Meet partner and promenade home

PICTURES PICTURES PICTURES

It's one thing to read an article descriptive of square dance choreography, it's quite another to see the dances as they might appear to the caller/teacher. For this reason SQUARE DANCING Magazine utilizes both photographs and diagrams in every issue to better describe what is happening. We find that these special features which appear in every issue of the magazine are just as helpful to the dancer as they are to the caller.

These are basic patterns which I know will work and I will continue with a few others such as these in the patter portion of the tip.

At this point the dancers are beginning to dance and flow to the music. I then use a good singing call with excellent music such as "The Best Things in Life Are Free" (Windsor). My floor control is now beginning to work as I get into my dance.

With the singing I will start:

Join hands, circle to the left
All the way around you go
Allemande left your corner, do sa do your own
Men star left one time, get back home
Do a do sa do and an old left allemande
Come back home, swing and promenade
Love is free for everyone
The best things in life are free

The dancers will sing along with the cue lines. Now I do the first two choruses exactly the same.

Heads promenade halfway around
Down the middle do a right and left thru
Star thru, pass thru, do sa do
Right and left thru, dive thru
Pass thru, swing your corner girl
Left allemande, come back and promenade
(sing cue lines)

For the middle break, I have:

Sides face, grand square

At the reverse point I have:

Four ladies chain, four ladies chain back
Heads face, grand square and promenade
(this brings a few smiles and laughs)

For the third chorus I have:

Heads promenade one half
Down the middle do a right and left thru
Star thru, pass thru, do sa do
Right and left thru, then dive thru
Pass thru, swing thru
Boys trade, swing corner and promenade
(by this time the dancers are beginning to relax along with me and my floor control is working.)

For the fourth chorus I change my start from the promenade one half to a square thru.

Sides square thru four

Then use any standard 64 figure for this chorus. This gets their attention and more smiles and I now have my floor control.

In conclusion, I adjust my choreography to the floor level throughout the dance on both patter and singing calls, keeping in mind that fun is foremost. A few other patterns I use are:

Lines of four, pass thru
Cast off three quarters, right and left thru
Pass thru, cast off one quarter
California twirl, pass thru
Cast off two quarters, pass thru
Cast off three quarters, cross trail

Lines of four, slide thru, swing thru
Boys run, half tag the line, trade
Roll, U turn back, right and left grand

Lines of four with corner
One and three wheel around, pass thru
U turn back, slide thru
U turn back, slide thru
U turn back, pass thru
U turn back, slide thru, allemande left

Be careful with this one:

Sides face, grand square
Go five counts (you are in lines of four)
Right and left thru
Slide thru, allemande left

Variety with "SETUPS" and "GETOUTS" from LINES OF FOUR

by *Orphie Easson, St. Catherines, Ontario*

HERE ARE SO MANY WAYS to give variety and excitement to a dance program. Each caller has familiar patterns he uses to move the dancers through each dance. When dancing to another caller, I find myself concentrating on the pattern — the structure of the dance — more so than on the basic movements being called. No two callers structure their dance in the same way. Never can I be absolutely certain that I have figured out just when we will switch from waves to lines or from stars to circles.

Such is the variety each caller adds to the square dance picture. Each caller's preference for moving the dancers through the same basics but in such different patterns and combinations is what makes both calling and dancing so interesting and exciting.

Callers are always encouraged to give the dancers greater variety and often when working with limited basics it is a real challenge to create a dance where each tip is different, even when the basics must be repeated often to stay within the limit of the level being programmed.

Some callers start most of their calls with the dancers in lines of four and put the dancers back into lines to resolve the square to a left allemande. In note services we see "1P2P" lines and know this means parallel lines facing in with man number one on the left end of a line and his partner on his right. Man number two is in the same line with his partner. The dancers are "in sequence" or in the order they were in when squared up.

The following are examples of forming lines

which are in sequence and in which each man has his own partner.

Heads lead right and circle four
Head man break to a line of four

Promenade, heads wheel around

Heads square thru, swing thru
Ends circulate, centers trade
Centers run, bend the line

Heads right and left thru, flutter wheel
Star thru, pass thru
Circle four to a line

Head man and corner forward and back
Square thru four hands
Split the outside two, make a line of four

Heads square thru, spin chain thru
Girls double circulate, men run
Bend the line

Heads lead right, circle four to a line
Pass thru, wheel and deal
Centers pass thru, swing thru
Boys run, bend the line

Heads lead right circle to a line
Pass thru, wheel and deal
Centers right and left thru, pass thru
Right and left thru, swing thru
Boys run, bend the line

Heads curlique, walk and dodge
Curlique, walk and dodge

Heads pass the ocean, girls trade
Extend, swing thru, boys run
Bend the line

These are quite easy ways to make and resolve standards. Now the variety comes by working out similar ways of setting up lines with corner, opposite and right hand ladies and "getouts" from each situation. Above are ten examples. Create similar setups with each lady in the square and you have 40 ways to form standard lines.

Here are basic ways of resolving 1P2P lines.

Star thru, square thru three hands
Left allemande

Right and left thru, cross trail
Left allemande

Right and left thru, pass thru
Partner trade, left allemande

Pass thru, partner trade
Right and left thru, flutter wheel
Sweep one quarter, pass thru
Left allemande

Curlique, all eight circulate
Boys run, left allemande

Pass the ocean, swing thru
Girls circulate, boys trade, boys run
Bend the line, slide thru
Left allemande

Curlique, coordinate
Bend the line
Star thru, dive thru
Square thru three hands
Left allemande

Pass thru, wheel and deal
Centers swing thru, turn thru
Left allemande

Pass thru, wheel and deal
Centers pass thru, swing thru
Turn thru, left allemande

There follows one example of setups and getouts with each of the other ladies in the square. We are still thinking in terms of "in-sequence" lines.

All men with corner lady. Setup:
Heads square thru, star thru

Getout:
Right and left thru, star thru
Left allemande

All men with opposite lady. Setup:

Heads curlique, men run
Spin chain thru, men run
Bend the line

Getout:
Pass the ocean, swing thru
Girls circulate, boys trade
Boys run, bend the line
Pass the ocean, all eight circulate
Swing thru, scoot back, recycle
Left allemande

All men with right hand lady. Setup:
Head square thru
Do sa do to an ocean wave
All eight circulate
Recycle, sweep one quarter
Right and left thru

Getout:
Square thru, trade by
Left allemande

We have talked about standard lines with different partners, now let's look at unusual lines. What happens when we have *lines half sashayed*? Setup:

Heads lead right and circle to a line
Pass thru and tag the line, face in
(dancers are in sequence by half sashayed)

Getout:
Star thru, California twirl
Star thru (in sequence lines)
or
Star thru, California twirl
Pass thru, left allemande

Any time you have partners in sequence you can use the above getout. Another way to correct the half sashayed problem is to repeat the call:

Pass thru, tag the line, face in

This call doesn't change the sequence so when repeated will re-sashay the dancers and put them back into their original line.

Heads lead right circle to a line
Curlique, eight circulate
Trade and roll (half sashayed with corner)
Pass thru, tag the line
Face in (re-sashayed)
Right and left thru
Slide thru, left allemande

Tag the line is a great call to fix unusual lines. If you have lines with a man on each end and two ladies in the center you can have lines "pass thru and tag the line left," and you have two-faced lines with partner on man's right. If the two ladies are on the ends of the line and two men in the middle you have lines "pass thru, tag the line right," which again gives two-faced lines with ladies on the right of partner. Here is an example of each:

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters (GMMG lines)
Pass thru, tag the line right
Girls trade, bend the line
Left allemande

Heads pass thru, separate
Round one make a line of four
Pass thru, wheel and deal, zoom
Double pass thru, centers in
Cast off three quarters
Pass thru, tag the line left
Couples circulate
Bend the line, slide thru
Left allemande

CALLERS SCHOOL ANYBODY?

Actual experience behind the microphone and before live dancers is the proven method of learning how to call. A caller who has an opportunity to attend one of the dozen or more callers schools conducted around the country each year has an opportunity of rapidly broadening his experience. Here he learns the rules for calling and has an opportunity to improve his skills under expert guidance. Watch the pages of SQUARE DANCING Magazine for advertisements and special articles on callers schools.

Theme

Theme or use of one predominate basic or combination of two or three basics has become a very popular way of building programs. Theme can be used for setups and getouts as well as for the main body of the call. The setups and getouts can sometimes be the most spectacular part of the call rather than always featuring the main body of the call.

Theme Setups

Heads pass thru, round one, line of four

This gives us two men in line with two ladies. To move the dancers to a Box 1-4 or to the place where heads are on the outside with each one facing their corner, you would use the following call:

Star thru, centers pass thru
Right and left thru

At this point you could call allemande left, or if you wished to convert this position to a standard line with dancers in sequence and with partners, you could call:

Swing thru, girls circulate
Boys trade, boys run
Couples circulate, bend the line

Now add any of the standard line getouts to a left allemande.

Star thru, square thru three quarters
Left allemande

Other examples using this theme setup:
Heads pass thru, round one to a line
Pass thru, bend the line
Star thru, square thru three quarters
Left allemande

Heads pass thru round one to a line
Centers square thru four hands
Others star thru
Swing thru, men run
Couples circulate, wheel and deal
Left allemande

Heads pass thru, round one to a line
Pass thru, wheel and deal
Girls turn thru, star thru with men
Couples circulate
Bend the line, right and left thru
Star thru, left allemande

Use cross trail for interesting theme setups:
Heads cross trail

Around one and line up four
(dancers in lines with right hand lady — out of sequence)

Star thru, pass thru
Trade by, left allemande

Heads right and left thru
Cross trail, round one line of four

(corner, in sequence)
Right and left thru, slide thru
Left allemande

Heads cross trail
Round two make a line of four
Star thru
Center four square thru three quarters
Left allemande

Heads right and left thru
Cross trail, round two
Make a line
Star thru, centers pass thru
Left allemande

EASING A CLASS INTO ALL POSITION DANCING

By Herb Egender, Aurora, Colorado

IT IS NOT UNCOMMON to hear dancers say, "There are too many new movements. Why don't we really use what we already have?" Quite often we do not explore fully the movements on accepted lists. The number of arithmetic combinations of just the 38 Basics Program movements is astronomical. That is not to say that they would all flow smoothly in a dance, but the point is that great variety and pleasure can be found in using what we already have without resorting to the use of new, constantly changing material. Let me hasten to add that I am not anti-new material so long as its development and use is seasoned with good judgment.

One way of making optimum use of accepted material is through all position dancing (APD). All position dancing simply is based upon the premise that a great number of square dance movements can be done not only from the "standard" position of a man with a lady on his right, but also from a number of other positions. True, all position dancing may include, but is not limited to, "Arky;" it will include all positions in which the movement can be done according to its basic definition. Thus, even some of the relatively simple movements can take on a number of fun, interesting, and sometimes challenging patterns:

Heads square thru, right and left thru
Square thru, do a U turn back
Square thru three quarters
Do a U turn back, half square thru
Do a U turn back, square thru one
Do a U turn back
Left allemande

Head ladies only with the corner
Box the gnat
Square your sets just like that
Heads (boys) square thru
Square thru the outside two
Partner trade, square thru
Centers (girls) square thru
Outsides (boys) cloverleaf
Star thru, promenade
Heads wheel around, right and left thru
Slide thru
Left allemande

Unfortunately, dancers often are taught only one way to do the basic movements when they go through class. This may be due to the lack of time to cover all the material, pressure from the club to hurry and produce new members, or lack of knowledge and experience of the instructor. Whatever the reason, most dancers develop a strong and deep-seated orientation to executing movements in terms of "boys" and "girls" or "men" and "ladies" and from the "standard" position. Most of us callers, if we are honest, have to admit that we perpetuate the habit by using these terms most of the time and by neglecting to use a variety of positions in the figures we call. Consequently, many dancers need re-orientation and practice to develop all position habits.

It seems to me that there are two basic requirements for easing into all position dancing. The first is a thorough knowledge of each basic movement described in terms of position rather than in terms of boy/girl. For example, the definition of recycle (page 12, *SQUARE DANCING*, December 1977) states, "Starting from an ocean wave setup, the ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them on around until they end as two facing couples." The important point is that the movement is described in terms of position. With a thorough knowledge of that definition, we should be able to do recycle no matter who occupies the end and center positions:

Heads square thru, do sa do
Make a wave, recycle
Sweep one quarter, slide thru
Left allemande

Heads square thru, slide thru
Square thru three quarters, courtesy turn
Lady lead dixie style — ocean wave
Recycle, left allemande

Head ladies chain, heads roll away
Heads square thru, do sa do to a wave
Recycle, pass thru
Do a U turn back, star thru
Promenade

The second basic requirement for easing into all position dancing is to restructure one's thinking from the boy/girl concept to the position concept. We must accustom dancers to think in terms of ends, centers, leads, etc. and get them in the habit of establishing those positions by proper execution and touching to establish position in appropriate formations such as lines, waves, and columns. When we have convinced dancers that the ground rules remain the same regardless of position, get them used to position directions, and make them conscious of proper execution and establishing position, then all position dancing becomes second nature to them and a source of great pleasure. It sounds simple, but it

takes time and practice for both the caller and the dancer. Of course, there are formations in which the direction must be given in terms of boy/girl, and none of the above is meant to suggest that we discard these terms. Some of these points can be illustrated by this relatively simple figure:

Heads square thru, curlique (check your wave)
Swing thru, centers trade, boys run
Slide thru, curlique, swing thru
Centers trade, boys run, slide thru
Left allemande

We should not launch into all position dancing willy nilly but need to examine each movement to see if it is appropriate for the all position concept. I do not recommend looking for new ways to do a left allemande. Furthermore there are calls which might be excellent for demonstration and practice but which might be considered in a "gimmick" category. They are valuable additions to a caller's bank of figures, but might not be suitable for more than occasional use at an open dance. As with all material, good judgment will dictate how the material should be used. The square thru figures above could be in this category. Similarly, the following wheel and deal exercisers are fun, thought-provoking, and good practice, but can be overworked:

Four ladies chain three quarters
Heads lead to the right, circle to a line
Pass thru, wheel and deal
Stand back to back, wheel and deal
Stand back to back, wheel and deal
Stand back to back, bend the line
Slide thru, right and left thru
Pass to the center, square thru three quarters
Left allemande

Heads square thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, left allemande

Some dancers who did not receive the opportunity for all position training and practice during their classes may be reluctant to go back to work on such things as square thru or wheel and deal. However, they have fun with figures such as those above because of the excitement of the unexpected and the challenge of "playing the game." The CALLERLAB Quarterly Experimental Movements also provide an excellent vehicle to get a club in the habit of all position dancing. Most dancers readily accept instruction on the Quarterly Movements, and the all position concept can be included at the same time. I have found reaction to this approach to be enthusiastic. If we, the callers, will examine our current lists of movements, we will discover untold possibilities of adding variety to our program and pleasure for the dancers by exploring the different positions from which accepted movements can be executed logically and comfortably. Following are only a few examples of using "non-standard" setups for some of the CALLERLAB Experimentals:

All four couples half sashay
Heads pass thru, around one
Make a line, pass thru, tag the line
Track II, centers trade, centers run
Bend the line, flutter wheel
Slide thru, right and left thru
Square thru three quarters, trade by
Left allemande

Heads square thru, swing thru
Centers run, tag the line
Track II, split circulate, boys run
Pass thru, wheel and deal, zoom
Centers pass thru, left allemande

Head ladies chain, heads pass thru
Around one to a line, curlique
Coordinate, bend the line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters, star thru
Trade by, left allemande

Heads lead right, circle to a line
Curlique, do a U turn back
(Left) coordinate, couples circulate
Wheel and deal, right and left thru
Touch to a wave, recycle
Left allemande

Heads lead to the right, circle to a line
Left swing thru, single hinge
(Left) coordinate, couples circulate
Bend the line, star thru, trade by
Slide thru, curlique, coordinate
Bend the line, star thru
Pass to the center, swing thru
Turn thru, left allemande

Heads pass thru, around one to a line
Pass thru, chase right,
Cast off three quarters, centers trade
Boys run, pass thru, chase right
Boys run, pass thru, wheel and deal
Zoom, curlique, left allemande

Heads lead right, circle to a line
Swing thru, single hinge
Coordinate, ferris wheel
Left square thru three quarters
Swing thru, recycle
Left allemande

Heads left square thru, left swing thru
Centers run, tag the line
Track II, boys run, slide thru
Left allemande

Heads lead to the right, circle to a line
Pass thru, chase right, swing thru
Walk and dodge, chase right
Swing thru, walk and dodge
Chase right, swing thru
Walk and dodge, partner trade
Cross trail thru, left allemande

Heads lead right, circle to a line
Curlique, circulate one place
Boys run, pass thru, chase right
Coordinate, couples circulate
Bend the line, turn and left thru
Left allemande (1P2P line)

LOOKING FOR MATERIAL?

The more than 1200 drills, dances and routines that fill this yearbook are just a sample of what you will find in 24 issues of *SQUARE DANCING*. The average of approximately 50 dances each month provides the caller/teacher with a steady flow of dance-tested material from which he may select ammunition for any class or club he may be facing.

POSITION DANCING IN MAINSTREAM

By Dick Han, Monticello, Indiana

THE APD CONCEPT is a valuable tool for the caller to use in creating the much needed variety in the Mainstream dance program, without presenting any new terms for the dancers to remember. The amount of variety that can be offered is limited only by the caller's creativity and imagination. The degree of success depends largely on the caller's ability to present this style of material. His understanding of the basics and his teaching ability will make or break the APD program. The individual's judgment shown in the application of his technical skills is also of utmost importance.

A successful APD program must have continuity. The "show it and forget it" method of teaching does not lend itself to a position program. Repetition is a must when presenting this concept. Dancers cannot be expected to execute a call from a position they have been exposed to only once, perhaps several months before. They need the opportunity to practice what they have learned, regularly.

The degree of success or failure of a position dance program will likely be determined by one or all of the following:

Judgment on the part of the caller pertaining to *what to call, when to call it, and how much of it to call*.

Patience. Be willing to move forward only according to the dancers' abilities, needs, and desires. Do not try to force too much, too soon. Be patient and move at a comfortable pace for everyone.

Self Discipline. Control yourself. Don't be tempted to cater to an urge to use material that is against your better judgment. Call for the dancers' enjoyment and not for your own satisfaction or amazement.

Many dancers have a negative impression about position dancing that has been formed because of the use of bad judgment on the caller's part in introducing the concept. All positions should not be presented at the same time, especially when introducing the concept in a beginning program. Remember always that learning a call from another position is just like learning another figure for the first time and the approach should be the same.

Many Misconceptions

There is also a great deal of misunderstanding as to what all position dancing really is. One misconception is the impression that when the same sexes are working together during a movement, they are doing all position dancing. This is not necessarily true. A good example of this can be demonstrated by the way scoot back is being taught and used in many areas today.

Heads square thru four

Curlique, scoot back

(Boys go, girls fold)

Boys run, right and left thru

Slide thru, left allemande

position dancing until the same dancers are able to do a scoot back from a different arrangement of dancers in the wave, such as:

Heads square thru four
Step to a wave
Scoot back, boys run
Bend the line
Right and left thru
Slide thru, left allemande

These are very basic examples, but I feel this is where we should start — at the beginning. Then we should move forward, one step at a time. Remember, we are talking about the *average* Mainstream program, not the specialized groups at other levels.

Another important factor for a successful APD program is a thorough understanding of the traffic patterns of the basics, by both the caller and the dancers. We need to think more in terms of ends, centers, leaders, trailers, etc., instead of always boys or girls. Each dancer needs to learn and dance each part of each basic. A good example of this can be shown with the basic circulate, using only one formation — parallel ocean waves — but changing the arrangement of the dancers. Here is an example of this:

Heads square thru four
Step to a wave, all eight circulate
(This is the usual position, boys as ends and girls as centers)
Swing thru
(This reverses the position)
All eight circulate
All cast right three quarters
Check the new wave
(We have yet another arrangement)
All eight circulate, boys run
Slide thru, step to a wave
Recycle, left allemande

This is an example of progressive position dancing of a basic from just one formation. From this point it can be expanded to other formations — such as circulate from columns, circulate in boxes, and split circulate from waves and columns. The important thing to remember is to not attempt to use all formations at one time during the learning period. Be patient and enjoy each one in turn and eventually it will be possible to do all of them.

Another factor that must be considered when presenting the APD concept is the frequency of dancing by the group or club. Do they dance once a week, twice a month, or once a month? This should be very instrumental in deciding on the attempted progress in presenting the all position dancing program. Also, is the club an open club with invited guests, or is it a members only program? Again, judgment on the caller's part must be exercised.

Move slowly, especially in the beginning. There are no deadlines to meet, or at least there should not be. Above all, remember that position dancing should be smooth and flowing, not jerky or uncomfortable. This concept of dancing must be enjoyable for both the caller and the dancers. If you *plan your program*, and then *program your plan*, everyone will have an enjoyable experience with all position dancing.

I've included some figures you may enjoy, featuring recycle from different dancer arrangements or positions.

Heads square thru four
Swing thru, recycle
Curlique, boys run
Slide thru, swing thru
Ends circulate, centers trade
Boys run, bend the line
Slide thru, swing thru
Recycle, grand right and left
Heads curlique, boys run
Curlique, scoot back
Swing thru, centers trade
Recycle, swing thru
Boys run, slide thru
Pass to the center
Square thru three quarters
Left allemande

Heads lead right, circle to a line
Right and left thru, pass thru
Wheel and deal, double pass thru
Centers in, cast off three quarters
Swing thru, spin the top
Recycle, curlique, boys run
Bend the line, slide thru
Square thru three quarters
Left allemande

Heads square thru four
Slide thru, right and left thru
Ladies lead dixie style to a wave
Recycle, veer right
Ferris wheel, centers pass thru
Left allemande

GETTING ACQUAINTED WITH A NEW HOEDOWN RECORD

By Earl Johnston, Vernon, Connecticut

OVER THE YEARS we have found that one of the toughest things for a caller to do is to work with a new hoedown. We would hope that with the following information, we can ease that situation.

First of all you have to think of a hoedown as a very simple song that does not have too strong a melody. Nonetheless, it contains all of the traditional characteristics found in any song. It will have 16 beats of music which will be repeated for a total of 32 beats. There will then be a change in the melody for 16 beats and these will be repeated for a total of 32 beats. It will then go back to the first part again and this process will be repeated over and over, to result in a complete recording of the hoedown. If you are looking for a good record to hear and understand this process, I would suggest *Boil The Cabbage MacGregor #1100*.

The variety within the hoedown is accomplished by the use of different lead instruments. This can be a banjo, a fiddle, a guitar, a piano or whatever instruments make up the particular orchestra that is featured on the record. Learn which instruments are taking the melodic lead and listen to the way these instruments treat each chorus. It is also very worthwhile to listen to the subtle rhythms developed in the background by the banjos, guitars and bass fiddles and become aware of what is happening behind the lead instrument. You can get many ideas of rhythms by listening to the complete recording and not just listening to the lead instrument. You should study and learn your hoedown and its makeup just as well as you learn a singing call.

One of the most common complaints heard about a hoedown is that it is in the wrong key.

This may very well be, but very few hoedowns have the key listed. However, it is not too difficult to find out if the key of the hoedown is suitable for your use. In order to do this, listen to your hoedown and find the very last note that is on the record. The note is called the key note. If you listen to the key note and can hit the four notes of the chord of that key note, you have a very good chance of being able to use the hoedown. It will require some practice, but you can even learn to call in harmony with the hoedown rather than calling it in the exact key in which it was written or played. This method can also be used with singing calls. Listen to the key note, sing the notes of the key note chord and find out where you are comfortable with it, then let that note of the chord be your guide. To illustrate further—think of a ladder with eight rungs. The bottom rung is the key note. You then skip up to the third rung. This is the second note of the chord. Then step up to the fifth rung. This is the third note of the chord. Then move to the top or eighth rung. This is the same note as the bottom note, only one octave higher. It is possible to use any one of the four notes of the chord as your place within the music that you want to use as your guide or where you sing along with the hoedown. It requires practice but it certainly can be done.

After you have found the key note, your next step is to listen to the hoedown and find its makeup. First, find the beat. The beat is usually set by drums or a bass fiddle and this beat is what you tap your foot to. However, if you listen carefully, you will hear other rhythms. The next most obvious sound will be the up-beat. As you tap your foot, it not only goes down but also comes back up. The beat then is the definite 1-2-3-4. The up-beat combined with the down-beat would be the "and" if you were counting one-and, two-and, three-and, four-and. This can become even more sophisticated by counting one-and-ah, two-and-ah, three-and-ah, four-and-ah and squeezing it into the 1-2-3-4. When you start to practice with your new hoedown, see if you can make your voice fit as many as possible of the rhythms you hear. In other words, try to sing with the hoedown.

Instead of using words, use sounds like da-da-da or dum-da-dum or dum da-da-dum etc. For a new caller, the easiest way to do this is within the four beat formation. By varying the sounds of the da-da-da-da-, you will get out of the rut of sounding like you are reciting "Mary had a little lamb." You must practice this routine until you are completely comfortable with the music and can really vary your method of rhythmical presentation while still staying within the confines of the four beat phrases.

Until now, you have not even uttered a square dance command. This is the next step. *Without thinking about choreography*, try to

see if you can make your square dance commands fit the rhythm that you have developed with the dum-da-dum dum routine. Use any square dance terms that might pop into your mind, such as four ladies chain, wheel and deal, square thru four hands, heads lead right and circle to a line. When you are able to fit square dance commands to the hoedown rhythms, you are ready to use these commands with definite dance patterns.

Many callers are lucky and do all of these things naturally. However, if you are one of the callers who has to work at it, you will find that the method described here is one way to build a patter style. Here are some good hoedowns that you can use to develop this method of patter calling.

Ping Pong — Kalox #1105
Stay a Little Longer — Kalox #1128
Skillet Lickin — Blue Star #1932
Excelerator Special — Chaparral #103
Yellow Creek — Top #25073
Something Else — MacGregor #1100
Rhythm Boys Special — Kalox #1108

I have gone back through some of my notes and recollections and tried to find some star ideas that will blend very nicely with our modern day movements and calling techniques and yet are things that I have not heard the callers with whom I come in contact using lately.

Let's start with one so easy you can use it at a one-night stand, but it also is a different getout.

1P2P (sequence) line
Pass thru, all turn left
Make a left hand star
Play follow the leader
Number one man turn out
Start a right hand star
Everyone follow long, girls reach back
Left allemande

How many hundreds of times have you, as a caller, found your dancers heading toward their corner in a Box 1-4 formation with a left hand available and you wanted to continue your patterns and were not ready for an allemande left? Instead of merely calling do so do to "free" the right hand, why not try this:

Make a left hand star with the sides
Men reach back (over your inside shoulder)
Swing thru, step thru
Do a U turn back, curlique
Make a right hand star with the same two
Heads to the middle with a left hand star
Go once around to the same two

Now they are headed toward their corner with the right hand available.

When they are in that left hand star, you can use the same idea as a getout to an allemande left:

Men reach back, swing thru, step thru
Do a U turn back
Curlique to a right hand star
Find your corner, left allemande

Many years ago we used the following call as a complete routine to end in an allemande left. After we show you the complete figure, we will look at how we can adapt it as a device to move dancers to a desired position.

Heads star by the left to your corner
Right and left thru, dive thru
Swat the flea, star by the left
One time around to a new two
Right and left thru, dive thru
Swat the flea, star by the left
One time around to a new two
Make a right hand star with the corner pair
One time around, then girls reach back
Allemande left

As you can see parts of this routine can be used instead of "dive thru, pass thru" or "pass thru, trade by" to move couples across the square. Instead of . . .

Dive thru, swat the flea
Star left once around to a new two

You could try . . .

Pass to the center, box the gnat
Change hands, star left
Once around to a new two

It seems that I am always searching for ways to get into and/or out of left hand waves and to find different things that I can call from left

The *Sets in Order* AMERICAN SQUARE DANCE SOCIETY

DEVOTED TO THE PROTECTION, PROMOTION AND PERPETUATION of this activity, the Society was formed a number of years ago as a service organization — a natural offshoot of Sets in Order magazine created in November, 1948. Today members of SIOASDS enjoy this hobby in all of the United States, all of the Canadian Provinces and in more than fifty countries overseas. All square dancers who are enthusiastically involved in this hobby are invited to find out more about the Society, the official monthly magazine **SQUARE DANCING**, and about the many advantages of membership. For information for yourself or for a friend, just write to The American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048

hand waves. The following is a routine based on the idea of the girls folding into a star.

Sides right and left thru

Heads slide thru, square thru

Sides divide and slide thru

Do sa do to a wave (or just step to a wave)

Trade the wave, girls fold

Make a right hand star

Go once around

The side men and girls behind them

Star left in the middle once and a half

Do sa do to a wave

Trade the wave, girls fold

Make right hand stars

Head men and the girls behind them

Star left in the middle once and a half

With the outside two swing thru

Boys run, couples circulate

Wheel and deal

Step to a wave, trade the wave

Allemande left

As this was done many years ago it is a long routine, but the idea of the girls folding from left hand waves to right hand stars makes it a natural for a different getout. When you are ready to "dive thru, pass thru" or "square thru three quarters" to an allemande left — just

Dive thru, do sa do to a wave

Trade the wave, girls fold

Star right to an allemande left

We all like to have a few gimmicks from some rather unusual positions in our bag of tricks. They are not the kind of choreography one would enjoy doing all evening, but dropped into your program at the right moment they can add an element of variety without being difficult to execute. One that has been around for a good while is based on a line and star combination.

Sides flutter wheel

Couple one face the corner, box the gnat

Square the set like that

Heads half sashay

Couple one split couple three

Go around one and line up four

Forward and back, go forward again

Bend the line

Back out between the sides

Forward and back, men bend your line

Make a right hand star, back by the left

Starting with number one each man

Pick up your partner as you come around
(you are star promenading in sequence)

When you are about to call "dive thru, square thru three quarters to an allemande," add a little interest by doing this instead . . .

Dive thru, star thru, pass thru

Both turn right single file

Sides (others) pass thru

Make two right hand stars

Girls star left in the middle

Men run around the outside

Second time you see your girl

Turn her by the right hand around

Allemande left

If you had been ready to "dive thru, pass thru to an allemande," change the first line to "dive thru, square thru."

25 years ago, or so, there were many basic star figures of which most dancers had a good knowledge; of course Texas star was probably the "daddy" of them all, and all dancers were familiar with it. There was also a figure known

as the Arizona double star, which was a very popular dance and some variations of this figure have stayed popular in today's contemporary dancing. Today when moving dancers from two 4-hand stars to one 4-hand star in the middle and two inactive couples at the sides, it seems we usually star in the middle once around and return to the couple we left. The original idea in the "Arizona Double Star" was to star the couples "across" the center to a new couple. Using this idea we might do something like this . . .

Heads to the right, circle to a line
Right and left thru, make a right hand star with the same two
Heads star left in the middle
Once and a half to the opposite side
Star right with a new pair
Once around, then reverse this star
Heads to the center, two ladies chain
Pass thru to an allemande (box 1-4)

Of course, as you can readily see, many variations of this idea are possible. What I am encouraging you to do, is not always "star once around to the same two."

In today's dancing our "trade by" position affords an opportunity to dance some stars, but I don't hear it being used to that end very often. Here are a couple of examples, that might start you thinking of many more.

Four ladies chain, heads half sashay
Heads half square thru
Circle four, head ladies break to a line
(Those of you who slide to a line be careful)
Pass thru, U-turn back, square thru
Men star right, ladies trade
Allemande

Here's another.

Sides right and left thru, half sashay
Heads box the gnat, half square thru
Do sa do, star thru, partner trade
Right and left thru, half sashay
Same two square thru
Insides star by the right
Outsides go left single file
Allemande

As I am dancing today's choreography, I seem to be in ocean waves of some kind every few moves. Why not use stars as a bit of variety in getting out of some of those waves? Here is a routine using this idea, with a little different get-out.

Side ladies chain to the right
Heads box the gnat, half square thru
Swing thru, ends fold, centers trade
Make two left hand stars
Ladies star right in the middle
Men wait there
Ladies pick up your partner
Ladies run, slip the clutch
Allemande

Another of the old classic star figures was a routine called "Venus and Mars." This figure, for those who weren't dancing when it was popular, was based on an idea of two stars, one with four men, the other with four ladies. These stars then meshed as the dancers changed from one to the other. We can still use this basic idea and for many of today's dancers it will be a brand new idea.

Here's one such routine.

Heads right and left thru

Head ladies chain

Couple #1 with your corner box the gnat

Square your sets

New heads cross trail thru

: Go around two, line up four

Pass thru, cast-off three quarters

Pass thru, wheel & deal

Pass thru, slide thru

Men star right, ladies star left

(At this point if you want to change stars a couple of times, go ahead)

Girls step in behind your man

Join the mens' star

Ladies back track, pass your partner

Allemande

One of the most commonly used stars in our dancing today is the thar star. Here's a thar figure with a different twist.

Heads make a right hand star

Turn corner left to an arky thar

With heads in the middle

Slip the clutch, centers run

All promenade

Men wheel around, star thru

Centers pass thru, square thru three-quarters

Allemande

I'm certain that on many occasions you have called "centers turn thru, left turn thru with the outside two, centers turn thru again, etc." Replacing the last turn thru with a star will give a little variety and open up some different get-out possibilities. Try this one.

Head ladies chain to the right

Heads square thru three-quarters

Go around one, line up four

Pass thru, wheel and deal

Ladies turn thru

Left turn thru with the men

Ladies star right once around

Men star, allemande

In bringing this feature to a conclusion let me give you an old routine called "Star Bright." It's just a good old dependable star routine that I have heard many callers use variations of.

Heads rollaway, spin the top

Pass thru, right and left thru

Rollaway, curlique

Right hand star with same two

Heads star left to the same two

Right and left thru, slide thru

Pass thru, go on to the next (or bend the line)

Curlique, star right with same two

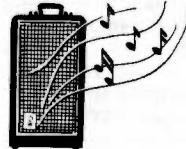
Heads star left to same two

Right and left thru, dive thru, star thru

Rollaway and pass thru, both turn left

Sides pass thru, allemande

I hope that some of these ideas and routines will kindle an interest in star figures in your choreography. It seems that each year we lose some good basic, just through lack of usage. Don't let this happen to our old friend the "Star."



TRANSITIONS

by Johnny LeClair, Mesa, Arizona

ONE OF THE TOOLS of the trade of square dance calling that is important and very helpful, regardless of what system one might use, would be the use of transitions. As an example, moving from a box setup to a 1P2P situation and then reversing the transition going from the 1P2P setup back to the box.

The use of transitions, especially if one is using zeros, equivalents or modules, always lets the caller know where certain dancers are from the different formations.

Listed below are some transitions that you can use and even expand on, using examples from the CALLERLAB Extended Basic, Mainstream and Experimental lists. I suggest that you master a certain number of these from each of the lists and then when the occasion arises you will be able to include them in your program, regardless of what level of dance you may be calling. Once they are firm in your mind they are your property, they are always there at your command to give you versatility and variety in your program.

The use of a number of transitions in all of the above levels lets you work from positions you are familiar with so you can move from one known position to another. Being able to use these transitions with ease will allow you more time to concentrate on other aspects in the calling field, and in particular, workshops.

Transition — Box to 1P2P
Swing thru, girls circulate,
Boys trade, boys run, bend the line

Star thru, pass thru, wheel and deal
Right and left thru, flutter wheel
Centers pass thru, star thru
Right and left thru

Right and left thru, couples veer left
Couples circulate, boys run right
Girls trade, boys circulate,
Boys run, bend the line
Right and left thru

Spin the top, turn thru,
Wheel and deal, zoom
Flutter wheel in the middle
Pass thru, right and left thru
Couples veer left, couples circulate
Bend the line

Star thru, square thru four hands
Trade by, swing thru, girls trade
Girls circulate, boys run right
Bend the line, right and left thru

BASIC MOVEMENT HANDBOOKS

Three special handbooks, each one fully illustrated, cover the following plateaus: Basic, Extended and Mainstream, PLUS One and PLUS Two with Quarterly Selections. Each of the handbooks contains all of the movements suggested by CALLERLAB in the same division of plateaus. The handbooks are available from SQUARE DANCING Magazine at 57c each including postage of 27c each. In quantities of 100 or more (mix as you wish) \$20.00 per 100 plus postage.

Eight chain four, do sa do to ocean wave
Girls trade, boys circulate
Swing thru, all eight circulate
Boys run right, bend the line
Right and left thru

Right and left thru, couples veer left
Girls trade, boys circulate
Bend the line, pass thru, partner trade

Do sa do to an ocean wave
Split circulate, center four box circulate
Boys run right, right and left thru

Transition — 1P2P to Box

Right and left thru, star thru
Do sa do to an ocean wave
Boys circulate, swing thru
Boys run right, wheel and deal

Spin the top, boys run,
Boys circulate, wheel and deal
Pass thru, trade by

Pass thru, wheel and deal
Centers flutter wheel
Centers pass thru

Star thru, swing thru, girls circulate
Boys trade, boys run
Bend the line, star thru

Spin the top, girls circulate
Boys run right, couples circulate
Wheel and deal

Star thru, right and left thru
Pass thru, trade by, swing thru
Girls circulate, boys run right
Wheel and deal

Right and left thru, flutter wheel
Pass thru, wheel and deal
Centers pass thru, right and left thru
Couples veer to the left, girls trade
Boys circulate, bend the line
Star thru, right and left thru

Pass thru, all eight one quarter right
All eight circulate, boys run right

Transition — Box to 1P2P
Do sa do to an ocean wave, scoot back
Boys circulate, boys run right
Bend the line

Swing thru, boys trade
Girls circulate, girls fold
Peel off, bend the line

Step to a wave, boys trade
Boys circulate, fan the top
Right and left thru

Spin chain thru, girls circulate double
Boys run right, bend the line

Slide thru, right and left thru
Ladies lead dixie style to ocean wave
Boys cross run, swing thru
Boys trade, girls circulate
Boys run, bend the line

Right and left thru, slide thru
Curlique, all eight circulate
Boys run, right and left thru
Slide thru

Step to a wave, hinge a quarter
Scoot back, split circulate
Centers trade, center four box circulate
Boys run right, partner trade

Do sa do to an ocean wave
Recycle, veer to the left
Boys circulate, couples circulate
Bend the line, right and left thru

Transition — 1P2P to Box
Slide thru, step to a wave
Scoot back, boys circulate
Boys run, bend the line, slide thru

Pass thru, wheel and deal
Centers curlique, centers walk and dodge
Centers partner tag

Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Center four, go forward and back
Same four swing thru, everybody slide thru

Go eight to the middle and back
Center four square thru
And on the third hand, everybody curlique
Single file circulate one spot
Boys run right, right and left thru

Right and left thru
Ladies lead dixie style to an ocean wave
Girls circulate, boys cross run
Swing thru, boys run right
Wheel and deal

Curlique, all eight circulate one spot
Boys run right

Curlique, all eight circulate
Partner hinge, fan the top
Girls run right, tag the line right
Wheel and deal

Pass thru, wheel and deal
Double pass thru, peel off
Pass thru, tag the line right
Wheel and deal, curlique
Girls circulate, boys trade
Swing thru, recycle, pass thru, trade by

Transition — Box to 1P2P
Slide thru, pass thru
Chase right, hinge a quarter
All eight circulate, boys go double
Recycle, veer left, bend the line
Right and left thru

Swing thru, trade the wave
Boys circulate, girls run left
Bend the line, right and left thru
Flutter wheel

Right and left thru, couples veer left
Couples circulate, ferris wheel
Centers pass thru, pass to the center
Centers touch, recycle
Centers pass thru, swing thru
Boys run, bend the line

Spin the top, three pairs
Same sex trade, boys run, wheel and deal

Touch, fan the top
Grand swing thru, boys run right
Wheel and deal

Spin chain thru, girls circulate double
Boys run right, bend the line
Pass thru, wheel and deal
Double pass thru, track II
Girls trade, recycle
Veer left, bend the line

Right and left thru, couples veer left
 Ferris wheel, centers slide thru
 Centers pass the ocean
 Ping pong circulate, extend the wave
 Boys circulate, swing thru
 Boys trade, boys run
 Bend the line, right and left thru

Slide thru, pass thru
 Wheel and deal
 Centers right and left thru
 Centers touch a quarter
 Centers walk and dodge
 Centers partner tag, slide thru
 Right and left thru

Transition — 1P2P to Box
 Curlique, coordinate
 Couples circulate, bend the line
 Right and left thru, slide thru

Pass the ocean, trade the wave
 Boys circulate, boys cross run
 Recycle

Pass thru, wheel and deal
 Double pass thru, track II
 Hinge a quarter, centers trade
 Ends circulate, boys run right
 Slide thru

Right and left thru
 Pass the ocean, girls circulate
 Girls trade, recycle
 Right and left thru

Touch a quarter, coordinate
 Tag the line right, boys cross run
 Wheel and deal, right and left thru

Slide thru, pass thru
 Chase right, all eight circulate
 Girls run, box the gnat
 Right and left thru

Pass thru, wheel and deal
 Centers touch, ping pong circulate
 Centers recycle, centers pass thru

Right and left thru
 Pass the ocean, recycle
 Veer to the left, girls trade
 Boys circulate, couples circulate
 Wheel and deal

MIXING CLASS AND CLUB

By Dick Leger, Bristol, Rhode Island

IT IS OFTEN SAID that you can't please everyone, but you can try! Such is continually the case of the callers who call an all-level dance, which I relate to mixing the club and class dancers together for an evening of fun. In so doing, the caller's attitude, ability, knowledge and enthusiasm play an important part in the overall program. No less important is the choice of music to enhance the effect he or she is trying to achieve! In choreography, I lean to things that will be different to all present and to get them to listen. Above all I try to get them on the music so they can win and start to feel the execution of dancing with their feet, letting their minds and hands become the guides. How they are doing what they are doing should hit a happy balance. I start very easy to get them to trust me. Examples:

VARIATIONS OF THE TEXAS STAR
 Ladies center and back to the bar
 Men center with a right hand star
 Back by the left, pick up partner
 Star promenade, etc.
 Inside out, outside in with a turn and a half
 Then the inside out outside in again, etc.

At this point they are getting used to my voice, and to me also. Then I start using a little variety, such as:

Spread that star out wide
 (Holding your partner's nearest hand)
California twirl, put the girls inside
California twirl again
And put the boys back inside
All the girls backtrack, twice around
Second time around you can do sa do partner
Swing corner, etc.

The next time around I might spread the star with the girls inside. If you use your imagination at this point, I'm sure you can think of all sorts of possibilities to fit in with this setup. For instance:

Heads promenade half
Lead to the right and circle to a line
Pass thru and all turn left single file
Men move up on the inside
Star promenade

Heads square thru four hands
Make a right hand star with the outside
Heads star left in the center
Pick up the corner with an arm around
Back out and all circle left
Now the girls to the center and back to the bar
Men to the center, right hand star
Back by the left and away you go again

I don't advocate doing this all night as a little goes a long way, but here's another idea:

Heads square thru four
Right hand star the outside two
Heads star left, pick up corner
Back out and circle left
Men square thru four
Touch a quarter, girls star left
Men turn around, girls pick up that guy, etc.

To keep going with stars and unusual formations:

Heads square thru four
Right hand star with the outsides
Heads star left in center
Pick up your corner
Inside out, outside in, then listen carefully
Head men only roll back one

Star promenade three and one
Side ladies roll back one to the end of the line
 (You now have a two-faced line of eight)
Bend the big line

At this point they can do an allemande left, or they are in an ends turn in formation, so why not carry on with:

All pass thru and join hands
Ends turn in and square thru three
Allemande left
 or
Box the gnat, right and left thru the other way back
Whirl away a half sashay
 or
All pass thru and fold the ends
Circle full around, dive thru, star thru
Cross trail to a left allemande, etc.

You can think of many more, I'm sure. Here's another one that works well:

Three and four right and left thru
Number one down the center
Split three and line up four
Forward and back, line turn individually
To the right and promenade one quarter
Behind new couple four (six looking at two)
Forward six and fall back eight
 (New couple four joins with two)
Forward eight and fall back six
 (Drops them off again)
Number two do something for the group of six
 · (optional)
Number two split the new couple four
Line up four
Forward and back, center two in each line
California twirl
Men star left (all together)
Girls star right
Men pick up your partner

If you have a real dancing group, at this point before the men pick up the girls, you might want to execute changing of the stars, ladies always crossing first, and then changing back again. Here are more ideas to keep them listening:

Head gents take two girls
Go forward and back
Lonesome men do sa do
Lines of three pass thru and turn alone
Side men take two girls forward and back
Lonesome men do sa do
Lines of three pass thru and turn alone
Allemande left and weave the ring
Do sa do at home
Head men take the corner only
Forward and back
Lonesome people do sa do (optional)
Head men and the corner pass thru, turn alone
Right and left thru the other way back
All circle left, girls pass thru
Go around one man and into the middle
Two ladies chain across
Men courtesy turn them to a line of four
Go forward and back
All square thru three hands
Promenade a new girl

I like to do this one four times through as people seem to enjoy it. Here are some ideas for the "as couples" concept to have fun with:

Heads promenade half, star thru
Pass thru and do sa do once and a half
 (Equals a pass thru) Partner trade or
 (California twirl) do sa do just once this time
Then as couples do sa do once and a half
Those who can square thru three hands
The others partner trade
Everyone left allemande

If nothing else, this sure stops the waist swing do sa do!

Heads lead to the right and circle to a line
All do sa do your opposite to an ocean wave
Swing thru and the boys run
Wheel and deal
As couples do sa do
As couples swing thru
Center couples run around the outsides
Do a big wheel and deal

The possibilities from here are enormous. You can call a big veer to the left, a big trade, a big bend the line, etc. Once again, a little of this goes a long way and shouldn't be overdone. Here's another idea if you're not averse to using something different:

**Head gents face your corner and star thru
Same four right and left thru
The other four pass thru
Around one into the middle and star thru
Same girl California twirl
Same pair lead to the right
Circle four to a diagonal line
Go forward and back
With the girl in front of you do sa do
With the girl on your right
Grand right and left**

Another idea that flows well:

**Four ladies chain
Head ladies chain back
Heads promenade three quarters
Sides star thru
Then pass thru around one to a line
All go forward and back
All star thru
Double pass thru and cloverleaf
Centers square thru three quarters
Allemande left**

About the third tip in an evening you might want to use a mixer. Try this:

**Everyone promenade four in line
(Going clockwise, line behind line)**

From here you treat everyone as if you are calling to one big square without heads or sides, of course. You can use many basics that you would use in a plain square. For instance:

**Bend the line, forward and back
Right and left thru
Same ladies chain
Same ladies do sa do
Men do sa do
As couples do sa do, etc.**

When you're ready to move them on, star thru, pass thru, swing the girl you crash into, make a line and promenade again, or any number of combinations such as square thru four, swing the new two, boys run, couples trade, etc. I find this is an excellent way to gauge my crowd and what I have to work with on any night. I usually run this mixer for about ten to fourteen minutes, then get them into squares again. At this point I'll give them a good break, asking them to come back to this same mixed up square for the next tip.

Last but not least, I find that a good "fool proof" contra always seems to go over very well. This I always do right after intermission, or about two-thirds of the way through a program. Lately the people seem to want two contras, one after the other. It is my goal to keep the timing throughout the dance as uniform as possible. This is very important if you want the dancers to feel the phrasing in the music. As mentioned earlier, one thing depends

on the other. For instance, as in anything that requires proper execution, you can't clip time on dancers and then expect them to dance a grand square in 32 beats! The same thing applies to a contra, you can't clip time and then expect dancers to enjoy the contra.

DIRECTIONAL CALLING

By Garnet May, Frankford, Ontario, Canada

MANY DANCERS COULD BE KEPT dancing longer, not only in any given tip but for more years in clubs if we, as callers, would give them a helping hand. The way we can help most is to call as directional as possible. This is most important with new dancers and dancers who don't usually dance to us.

Let's start with new dancers and some very simple calls. For instance, a do sa do. After the teach, the first few nights I call:

**Face your partners, do sa do
Pass right shoulders, slide back to back
Back up to place, look her in the eye**

As we progress I drop some of the direction, something like this:

**Face your partner, do sa do
Pass right shoulders, round you go**

Now I am not only helping them remember the movement, but I can pick up the timing as well. How about right and left thru. Again, the first few nights I say:

**Right and left thru, right pull by
Left to your own, and courtesy turn**

I can hear some saying now, "but that's too many words." They are correct, but what is more important — those first critical nights, proper timing or keeping the majority dancing? If you really stop and think, there is a way you can call most of the movements we use today without hurting the timing.

Now, let's have a look at some basics a little farther down the list, such as slip the clutch. You probably have noticed that most new dancers confuse this with shoot the star. When I first teach slip the clutch, I say *straight ahead* before the command. You don't hurt timing but you sure help a lot of people who are trying to sort out shoot and slip.

Another one is cloverleaf. Try saying: "Separate and take a new girl" after the command, or, if you have same sex as partners, "separate, take another."

How about spin the top? After the command try saying:

**Turn one half, boys three quarters
And the girls move up, spin the top
Turn one half, girls three quarters
And the boys move up**

These commands are all for standard setups. If you have other than this type of setup, use centers and ends instead of boys and girls, etc.

I think if we all could try just a little harder to help our dancers, we could save some of the ones we already have. We know how hard it is getting new people each year.

Now we can look at the Mainstream dance we are calling as a guest caller. It has been advertised as Mainstream Plus Experiments. We have never called for this group before, so we tread a bit carefully. We can try a spin chain thru this way:

**Spin chain thru, turn one half
Boys three quarters, center boys trade
Then left three quarters**

If you want to continue:

**Spin chain thru, turn one half
Girls three quarters, center girls trade
Turn three quarters (or sometimes the last three quarters left I just say turn on the ends)**

This does not interfere with timing but again, it just may get the whole floor through.

I find that in our area most callers are using the CALLERLAB Quarterly Selections and Plus Movements. However, there may be one or two couples at this dance whose caller doesn't use these calls. I want to use coordinate, so rather than have the squares these two couples are in break down, we can say:

**Coordinate, circulate once and a half
Same sex trade, boys move up**

With just that much help, they usually get through.

Follow your neighbor is another one that people seem to get confused with. At this level I stay pretty standard so I set them up from Box 1-4 and touch a quarter or curlique. Then I call follow your neighbor, boys three quarters, girls fold and roll.

If you want to get out of the follow your neighbor with a trade the wave, say step thru, partner trade, step to a wave.

This may not time too well, but it times better than a walk thru. I feel we have to also think of the dancers who know how to do these maneuvers. They have walked them several times when they were being taught the figure in the first place. Then they probably attended several dances where there were people who had never heard tell of this new move, so, they walked thru them once or twice more at each of these dances. Now they come to your dance and if you can save them another walk thru by just calling directionally you have most likely gotten yourself another follower.

We should always remember that the *dancers* pay their money to *dance*. They didn't pay to walk or stand or watch. They paid to *dance*. It's your responsibility to let them dance and to feel that directional calling, along with a good choice of material and proper timing, will go a long way to filling this responsibility.

A SPECIAL AID FOR CALLERS

FOR THOSE WHO TEACH new dancers and for those who keep track of their class progress a special basics check list is available. Containing all the basics in the Basic, Extended and Mainstream plateaus of square dancing according to CALLERLAB and made to correspond with the basics as they appear in the illustrated handbooks, these lists provide a caller with a simplified method of keeping track of what he has presented to his class or club. A series of columns allows for an updating each time the group meets. This system provides an instant reference for a substitute caller taking over a class or club. Write to SQUARE DANCING Magazine for a supply of these check lists. (\$1.40 per dozen including postage)

PROGRAMMING TO APPEAL TO DIFFERENT LEVELS

By Jerry Murray, Rochester, Minnesota

PRESENTING A PROGRAM to appeal to many different capabilities and experience levels is, no doubt, one of the most challenging elements a caller must deal with. Perhaps I can offer a few programming concepts and key skills which can be of help when calling say, a Mainstream Plus Quarterly Selections dance to a floor of dancers ranging from recent graduates to folks who also enjoy APD and levels above MS . . . and naturally, every couple on the floor expects a great dance!

Your goal, of course, is to present a program that appeals to all levels leaving them happy with themselves, each other, and your calling! To do this, you program will, hopefully, have the less skilled dancers performing seemingly above their capabilities and keep the more skilled dancers enthused and challenged.

While preparing for this type of program, I like to simply jot down the main theme or ideas that I plan to develop and the probable order in which to present them. I rely on the following set of guidelines which help plan the program and force some organization to my thoughts:

1. Is there continuity in the order of themes?
2. Have I included themes that hopefully, can be enjoyed by all "levels?"
3. Is there adequate "make them reach" as well as "let them dance" material?
4. How about variety?

It is important to keep in mind that no matter how much preparation callers do, they must still exercise good judgment and have the ability to modify their program on the spot! This is called "flexibility."

A caller's ability to "look ahead" to subsequent themes in order to lay the groundwork for later tips is a skill that could almost be considered a prerequisite to presenting a program that is appealing to different levels. For example: You might use single file circulate a tip or two prior to a theme of coordinate. To further illustrate this concept let's consider the type of material that would provide the dancers with related bits and pieces prior to a stroll and cycle tip . . .

Heads box the gnat, slide thru
Right and left thru the outside two
Dive thru, centers touch to a wave
Girls trade, center four extend to a recycle
With the outside two, veer left
Ferris wheel, centers veer left
Girls trade, wheel and deal
Centers pass thru, swing thru
Recycle (boys flip and follow) curlique
Scoot back, split circulate
All U turn back, left allemande

With this "look ahead" concept in mind, consider some super advice from a previous Workshop article by Dick Han. He advised "plan your program and program your plan."

Let's explore this business of themes that could be enjoyed by all the dancers, themes such as gimmick routines, grand square variations, hexagon squares, progressive squares, new figures, etc. What we're looking for here

are figures that provide us with an excuse to "walk it thru."

For instance:

Heads lead right, veer left
Couples circulate, couples bend the line
Pass thru, couples chase right
 (to a two-faced line)

Couples circulate, couples scoot back
Couples walk and dodge, couples trade
Couples flutter wheel (right hand couple leads)
Couples do sa do, couples recycle
Join eight hands, circle left
Left allemande

Head gent and corner forward and back
Star thru, California twirl
Outsides squeeze in, line of four
 (if you want) **box the gnat**
Pass thru, tag the line in, pass thru
Tag the line in, pass thru, wheel and deal
Centers pass thru, star thru
Bend the line, right and left thru
Pass thru, tag the line in, slide thru
Left allemande

Number one man only box the gnat
Square your set like that
Number one couple (girls) stand back to back
Bumpsa daisy (separate)
Around the outside, half way
Squeeze in between number three
Line of four go forward and back
Forward again, bend the line
Three hens and a rooster
Square thru three hands
Left allemande

The use of new figures that sort of put all the dancers on a common level has been a fairly common technique. However, it seems recently the trend is that callers are cleverly finding they can achieve the same effect by theming one or two tips around a familiar basic presented with a different twist. Here are some ideas using the basic cast off:

Heads lead right, circle to a line
Pass thru, cast off three quarters
 (end folks are the pivot)
Pass thru, cast off three quarters
Left allemande

(Box 1-4)
Swing thru, boys trade
Girls U turn back, cast off three quarters
Pass thru, tag the line
Centers in, cast off three quarters
Left allemande

(Box 1-4)
Touch a quarter, split circulate
Cast off three quarters, boys trade
Girls fold, boys U turn back
 (zero to box 1-4)

(1P2P)
Pass thru, wheel and deal
Double pass thru, centers in
Cast off one quarter, (face out)
Wheel and deal, zoom
Double pass thru, first to left next to right
 (three times zero to 1P2P)

Sides California twirl
Heads lead right, centers in
Cast off three quarters, star thru
Double pass thru, centers in
Cast off three quarters, star thru
Double pass thru, first to left, next go right
 (1P2P)

(Box 1-4)
Swing thru, boys run
Tag the line left, girls circulate
Boys circulate, cast off three quarters
Reverse the flutter, square thru
Four hands, trade by
 (zero to box 1-4)

Another important calling skill required to move a mixed level floor is the art of directional calling, i.e. using the right words at the right time.

In order to do an effective job with directional words, callers must have a good knowledge of their choreography and the ability to anticipate possible difficulties. The object is to use help phrases abundantly until the floor begins to execute the figure or theme. As the figure is learned, help phrases, especially those that may affect the timing, can be reduced.

For example, the first time trade the wave is presented to the floor, it might proceed as follows:

(Box 1-4)
Star thru, right and left thru (ladies lead)
Dixie style to an ocean wave
Take a little peek (peakers you'll be trading back to a right hand wave — go)
Trade the wave
 (zero to box 1-4 ocean wave)

Well placed directional words or phrases can also be an effective means of helping the dancers recognize their positional orientation. Phrases such as check a new wave, face the same sex, check a column, touch a hand.

Consider this routine:

(Box 1-4)
Circle half, veer left (to a two-face line)
Tag the line, (go all the way thru)
Girls U turn back, star thru (check a two-faced line)
Girls cross run, (go to the far end)
Girls fold, left allemande

Careful! The flow of your material can be adversely affected!

Closely related to directional calling techniques is the caller's ability to make effective use of "buffers," i.e. do sa do prior to a wave or lines forward and back. It must be emphasized that the use of buffers and directional calling are primarily an aid to help the less skilled dancer but, if over done, will cause boredom among the more capable and can tend to make your calling appear repetitive.

At midpoint in my program, I like to analyze my success. If I have catered heavily to the less skilled dancers in the first half of my program then I will consider "letting the hammer down" a little. This simply means providing a tip using a wider range of basics



with longer sequences including some APD. If it appears the first half of my program left the less skilled somewhat confused, I will certainly want to plan a tip using material which is enjoyable independent of level.

As was mentioned above, we are basically talking about a MS, QS program; however, if there is a need for more basics (of if you feel that the dancers feel that you need more basics!) the Plus 1 and 2 list can provide you with some figures that lend themselves to directional calling. Example: Single circle, diamond circulate, triple scoot.

As you can see, these commands are really extensions of Mainstream basics.

SMOOTHER CHOREOGRAPHY TO ACHIEVE BETTER BODY FLOW

By Mike Seastrom, Northridge, California

IS MODERN SQUARE DANCING becoming too mechanical? Are we no longer dancing to the beat of the music? Is smooth dancing and flowing choreography a thing of the past? These questions and others like them have been discussed by dancers and callers for many years, yet only a few leaders in our vast activity have actually researched, written, and conveyed their findings for the remainder of us to learn and benefit from.

At the last two CALLERLAB conventions small interest sessions have been held on this topic, and with the research and sharing of ideas by caller leaders like Jim Mayo and Don Beck, some very valuable answers have been found. The next step, in my opinion, is to spread this information to as many callers and dancers as possible, so that more people can enjoy this sensation created by the flowing motion of smoother choreography.

There are two main participants in our dancing that makes this smooth sensation of body flow happen and both need to be focusing at least some unconscious attention in that direction of smoothness as the desired goal. These obvious participants are the dancer and the caller, and through better caller planning and caller-dancer education, our dancing can be as smooth as we desire.

The caller controls such elements of smoothness as body position, hand availability, body flow from call to call and timing. The elements that rest largely on the shoulders of the dancer are anticipation of body position for the next call, dancer correction to accommodate the action of others, and how familiar the dancer is with the calls or routines. To break down these elements involves enough material to make up a couple of short volumes, and if you are interested in pursuing this subject in more depth, Jim Mayo of Lexington, Massa-

chusetts, has caller guide volumes available.

Keep in mind that all the elements and principles of smoothness are fine, but it is impossible and unrealistic to apply them all at each moment of calling or dancing. The best approach is to analyze dance examples from both the man's and woman's point of view and pay attention to possible awkward transitions as they occur. In this way we can eliminate these unsmooth sequences one at a time. There is probably no dancer or caller around who is exempt from having contributed at some time or another to the awkward choreography collection. This can occur due to ignorance, lack of conscious observation, and even for the sake of dancing variety, which is a very necessary part of our activity. So, without making any good or bad value judgments, let's look at some dance examples and analyze them, using the elements of smoothness as our guide.

Heads square thru four hands
Swing thru, men run right
Couples circulate, wheel and deal
Veer left to a two-faced line
Ferris wheel
Centers square thru three quarters
Left allemande

This figure flows quite smoothly for the heads but the sides run around in a circle one and a half times. This is an example of overflow and can be very exasperating.

Heads lead right, circle to a line
Touch a quarter, coordinate
Girls trade, wheel and deal
Pass to the center
Centers square thru three quarters
Left allemande

This figure is another example of overflow. For the boys, the figure has an even flow, but the girls go 'round and 'round. The coordinate followed by a girls trade is one full turn for the ladies as it is, but adding the wheel and deal "puts icing on an already dizzy cake."

Heads square thru four hands
Star thru, pass thru, chase right
Single hinge, girls trade, recycle
Dive thru, square thru three quarters
Left allemande

The main point in this figure is improper hand sequence or availability for the head ladies. When the heads square thru four hands and star thru, the head girls finish the square thru with a left hand and then have to star thru with the same hand. Sometimes we can get away with using the same hand twice if the hand height and position from one call to another is very close. An example of this is the sequence star thru, right and left thru.

Heads right and left thru
Heads lead right circle to a line
Right and left thru, pass thru
Tag the line
Cloverleaf, centers zoom
Look for the corner
Left allemande

The rough transition in this example is having the heads go right and left thru, then lead to the right and circle to a line. The head men have to back up in the courtesy turn then suddenly change direction and rotation to lead

right and circle to a line. For better body flow you can have the heads promenade halfway in place of the right and left thru.

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers swing thru, boys run
Stroll and cycle
Girls circulate, bend the line
Pass thru, wheel and deal
Centers square thru three quarters
Left allemande

The awkward sequence in this example is having the girls circulate then bend the line. The ladies must walk forward to circulate, then stop and back up to bend the line. This sudden change in direction breaks the momentum of the circulate and interrupts the body flow. Most dancers will smooth out this interruption naturally with a minor correction in body movement, and this dancer adjustment has, for a number of years, smoothed out many otherwise awkward calls and transitions. The point to be made here is that too many dancer-corrected transitions can contribute significantly to an overall feeling of awkward mechanical dancing.

Heads right and left thru
Roll a half sashay
Touch a quarter, girls run
Touch a quarter, centers trade
Scoot back, walk and dodge
Boys run, walk and dodge
Partner trade
Square thru four hands, trade by
Left allemande

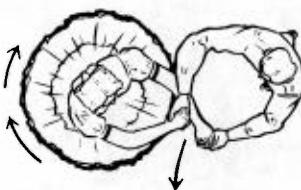
One of the biggest complaints from the ladies is that the callers often neglect to think of the women when planning smooth choreography. The figure above has one section (walk and dodge, boys run, walk and dodge, partner trade) where the girls slide right, then left, then right, then left again in the same spot, without a change in direction or scenery. Adding a figure like this, once in a while, can add variety to one's program only if accompanied by a sly grin, but too much of this type of dancing can make a square dancer feel like a mechanical mime.

Heads lead right
Veer left to a two-faced line
Ferris wheel, centers zoom
New centers swing thru, turn thru
Left allemande

The critical call-to-call transition in the figure is the "get in." When calling heads lead right and veer to the left to a two-faced line, the caller shouldn't pause between the two calls. This would allow the dancers the chance to anticipate a circle to a line, or it would permit a stop between the two calls and a subsequent interruption of momentum. Timing of calls is the key here as it is in many of our call-to-call sequences. Here is another example:

Heads square thru
Swing thru, boys run
Ferris wheel, centers touch a quarter
Left allemande

If the caller avoids a pause between touch a quarter and left allemande, and puts the two together in a "quick call" fashion, it allows the dancers to smooth out a technically rough transition.



Timing of calls is extremely important in smooth dancing. It's always helpful for the caller to attempt to anticipate dancer anticipation. (See if you can say that quickly three times in a row.) There are many call-to-call transitions that are technically awkward, yet by just speeding up or slowing the timing or phrasing between the calls, you can smooth them out. I feel that eliminating transitions that can be smoother with a little planning, is needlessly cutting some of the variety from your program.

It's a good time to make another point about timing. We often use delayed timing to help dancers through unfamiliar material. We do this in beginners' class and in post-graduate workshops, and overusing this technique will create very unsmooth stop and go dancing. Use good judgment to permit a happy medium between dancer accomplishment, creative choreographic excitement and smoothness.

I would like to include one more figure to show how a technically smooth dance example can make a dancer scream if overused.

Heads square thru four
Swing thru, boys run
Wheel and deal, touch a quarter
Scoot back, single hinge
Girls trade, recycle
Veer left to a two-faced line
Half tag, trade, finish your tag
Face right, wheel and deal
Left allemande

You may notice that this figure is somewhat exaggerated to make a point. Although technically this example is smooth, dancers make a circle with a two couple diameter four times before coming to a left allemande. The figure becomes very monotonous and can create an illusion for the dancer of being a small wheel inside a little machine that never stops. Dancers with claustrophobic tendencies will scream and hiss at you. "Open up" the square in your choreography to create that sensation of smoothness and allow your dancers to flow with the beat of the music.

I have only touched the surface in the study of smoother choreography and there are certainly more aspects of smoothness to evaluate. There will always be disagreements on the fine points, but I'm confident that our very general do's and don'ts will stand for some time. There's a constant learning process that we can continue to go through if we desire, and real progress will be made when we choose in favor of smoothness if we are aware of the choice. The first step to achieving smoother choreography and better body flow is just thinking about it.

CONDUCTING A SUCCESSFUL WORKSHOP

By Dave Taylor, Naperville, Illinois

CONDUCTING A SUCCESSFUL WORKSHOP poses many questions that need to be answered before actually instituting a plan of action.

Should the workshop be open or closed?

What type of workshop material should be selected?

Is there a need to review?

Should singing calls be included in the program?

Should the workshop be continuous or should it start all over from the beginning every 10 or even 20 weeks?

The most important question of all — is there a need? If there is no need, all of the other questions need no consideration. If there is a need, it is important to determine the exact need. Unfortunately, the term workshop has taken on some limited connotations (i.e. advanced, challenge, hi-level, etc.). Certainly there are workshops in these categories and they are needed. However, there are many levels of experience that have a need for workshops. Dancers who have just completed the first 50 basics may need workshops covering the extended program. It is possible that mainstream dancers who wish to improve their skills need workshops in the mainstream plus one program. Mainstream plus one dancers may wish a workshop in the mainstream plus two program.

The club or the caller who chooses to start an advanced workshop with the idea of making advanced dancers out of people who do not have the necessary experience has severely handicapped his chances for success. Nothing is more frustrating to the dancer and the caller than an advanced and experimental workshop for dancers who have not mastered position dancing.

If there is a need for a workshop that is being offered, success should be easy. Common sense will easily answer all of the remaining questions.

CAUTION! Common sense tells the boxer to lead with his left — but does he always use common sense? Dale Carnegie in his famous book, "How to Win Friends and Influence People," said "I won't tell you anything you don't already know; I will just remind you that you are *not* doing it."

Should the workshop be open or closed?
 Answer: closed.

The most common complaint heard but not heeded is "Some new people came in and the caller had to start all over. Ten nights in a row he had to 'peel the top.'" Workshops that teach the first night every night become a bore to your more accomplished dancers.

A workshop is an educational experience and should be progressive. There should also be some form of advanced payment whether it is monthly, quarterly, or a nominal yearly fee and payment to be made each night. Dancers will readily accept this. There is no Adult Education Class, Social Club, Fraternity, or religious organization (Masons, Knights of Columbus, B'nai B'rith) that will allow someone to claim membership by dropping in now and then and making payment for that night only.

What type of workshop material should be selected? When a workshop is advertised as



extended basics or mainstream plus one, there is an exact number of basics that must be workshopped. It would help improve the dancers' capabilities if the caller were to review some of the previously learned basics and explore them from varied positions. The dancers would also feel as though they were being kept up to date if the caller would select some of the current experimental movements that are within their grasp from a relatively easy teach. Dancers enjoy the feeling that their caller is keeping them current. Some of the experimental movements of the past that would fall into this category are hinge, partner trade and roll, touch 1/4, lock it, acey deucey, etc.

Many times experimental movements suffer a very short life and are not heard of again. This often leads to the complaint that the dancer was taught something he couldn't use and it was a waste of time. NOT SO! Within many of the experimental movements that are no longer being used, the dancers have learned turns, rolls, and positioning that helps them throughout their dancing careers.

It is very apparent that the teaching ability of a caller is of paramount importance in conducting a successful workshop. Hurried walk thru, complicated patterns, fast tempo, all position figures, and lengthy recitals before arriving at an allemande left when used with new workshop material, have a counterproductive effect.

No one has successfully determined the exact number of times a new figure should be walked before calling it to the dancers because of the differences in complexity involved. Ed Gilmore advised callers to walk a new figure until you, the caller, couldn't stand to walk it one more time — then walk it one more time and that should be almost enough for the dancers. It makes no sense at all to call a figure before the walk thru has been successfully executed. It should be walked from both the head couples and the side couples position or whatever positions you intend to call. Callers who walk such figures as "relay the deucey" from a head couples Box 1-4 (example, head couples square thru four hands then relay the deucey) and then proceed to call the same figure to the sides without having thoroughly walked it, have either a cruel outlook or a sadistic sense of humor. All position dancing, such as half sashayed positions or two boys or two girls together, should *never* be presented until the dancers have thoroughly mastered the material from the standard positions for a period of weeks.

In presenting a new basic to dancers, whether it is part of one of our accepted basics or an experimental basic, the caller should avoid complicated getins, getouts, and the use of other currently learned basics. Long recitals of square dance choreography before reaching an allemande left is also very unwise. A dancer could perform the new workshop figure in excellent fashion and fall apart on something else during a long complicated sequence before reaching his corner for the highly sought allemande. In such case the dancer's self-confidence could be seriously affected, causing future performance to falter measurably. The tempo should be slightly slower for the very same reason. The caller should use every measure of his or her talent to ensure the success of the dancer. Since relay the deucey (a mainstream plus two basic) was previously

mentioned and since it is rather complicated, the caller would be wise to call such simple figures as:

**Couples one and three square thru
Go all the way around
To the outside two
Make an ocean wave
Relay the deucey**

(Fill with helpful patter such as used in B-Sharp Workshop record "Relay the Deucey" BS-207)

**When you are through
Change hands and allemande left
or
When you are through
Swing thru and boys run
Wheel and deal
To an allemande left**

Nothing succeeds more than success and success breeds success. Using simple, uncomplicated patterns such as these builds a confidence within the dancers and they tend to dance with much more enthusiasm and efficiency. Two new figures and two or three figures for review would provide a good program for the dancers to assimilate comfortably.

Review is another vital part of the workshop. Everything that has been taught should be taught at least two more nights and quickly reviewed a few more nights after that. Time should be allotted between tips and after the dance for those who do not absorb the workshop material as quickly as others.

Callers who use singing calls at a workshop have often been criticized. This criticism rarely comes from the dancers. It comes mostly from callers who do not use singing calls at their workshops and from some of the dancers who are repeating what they have heard from these callers. Rather than give this subject more time than it deserves, it is better to point out that callers who do singing calls at their workshops invariably have much larger workshop groups — draw your own conclusions.

As for the question, should workshops be continuous? — If it is a large group and all is well — keep it continuous. If it is a small group, work them into the clubs after 15 or 20 weeks (whatever was advertised) and let them know that you are starting all over. Some of the dancers who had poor attendance or had problems during the first session may wish to rejoin you. Continuous workshops in general seem to be more successful. This could be due to the fact that dancers enjoy being kept current and feel a real sense of accomplishment and improvement. The square dance picture differs from area to area, therefore, there is no one answer that can be applied to all cases. The caller should study the needs carefully and make a decision based on his experience and geared toward the dancers' needs.

It is usually not in the best interest of the dancers to plan the club program based on the accomplishments of the workshop group. This can only be done if there are 80% or more actively involved in both groups. Some callers have seriously hurt their programs with the declaration, "If you don't come to my workshop, you won't be able to dance at my club." Fortunately, their numbers are few and getting fewer. Callers who wish to stimulate an interest in the workshop concept among their club

dancers have several options:

1. Advertising in magazines;
2. Flyers at dances (explaining the goals);
3. Direct approach with a short pitch on the microphone;
4. Sample.

The sample idea can be used once the workshop has started. Pick a good, interesting experimental figure. Start by telling the club that you want to show them an interesting experimental figure that the workshop group enjoyed. Then, see to it that the club members enjoy it and offer an invitation to join in the fun.

The caller should take the time to make a periodic check of those workshop figures that are going to be kept in the program. Periodic workshop notes should be mimeographed or printed with the names of these figures and instructions on how to do them. The dancers enjoy receiving them and they are very helpful.

The workshop has provided a great service to the square dance world. It has helped people improve their efficiency in dancing and in many cases has provided a means for those people, who have had to drop out temporarily, to return to this great activity. Workshops have become an integral part of the square dance movement. The measure of success is usually numbers. It is sincerely hoped that this article will be of help to those who are attempting to get involved in the workshop concept and perhaps even in some small way to those who have already been conducting successful workshops.

rise to each occasion in a different vein, as it is the caller's responsibility to assess each dance group on its own merits and capabilities and offer a program that will be accepted as the most successful one that he can offer on that specific dance night.

Let me offer a few suggestions that I have found to be advantageous in club dances or special dance activities, festivals and camps, when endeavoring to keep the interest of the dancer alive, should it stray.

1. With the experience you have already attained, try not to overplan or underplan a program. Endeavor to hit a happy medium which you feel will be complimentary to you as well as to the dancers.

2. Quick changes in programming are essential and necessary at times and a few tell-tale signs to consider are: (a) facial expressions (they can tell you many things if you are observant), especially on the men; (b) the failure on the part of the caller to quickly fill the squares (there must be a reason); (c) temperature and atmosphere of the hall (too hot — too cold); (d) condition of the floor (too sticky or too slippery); (e) sound problems; (f) age of dancers participating (check tempo and timing, whether they are young or old); (g) dull response from dancers on the completion of a tip; (h) late arrivals and early departures (look for reasons).

3. Be aware that the level of dancing is contingent upon experience and the cultivated ability of truly listening — hearing not only the expected things, but the unexpected as well.

4. Related movements should be arranged to hold the dancers' interest and yet permit them to recognize the similarity of figures and be surprised with the different end result.

5. Realizing that you, the caller, will have to use your discretion to determine when, how much, and how often they should be considered, here are some "spices" to programming which I turn to consistently: (a) circle progression movements (couples facing couples in a circle) using square dance terms; (b) use of old, established dance figures that have proven successful with all levels of dance participants; (c) dance patterns that are made up of four couple movements such as Island Chain, Tea Cup Chain, Grand Parade, Rotary Chain, Grand Spin, Everybody Chain, etc., in a series of moves that combine portions of each blended in a continuous, flowing, called figure. Use sparingly, determining how much the floor can handle or want; (d) progressive squares with an emphasis on in-depth preparation of the dancers with ample instruction that will allow a successful completion. This is the key to the success and is so important in holding the dancers' interest; (e) singing calls can be very well accepted if variety is used in the selection, i.e. ballad, western, up-tempo, rhythm and blues, 6/8 rhythm and rock (depending on the

YOUR PROGRAM— IS IT SHOWING?

By Bob Van Antwerp, Buena Park, California

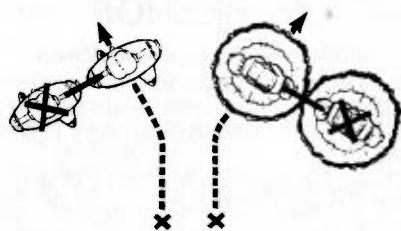
EFFFECTIVE PROGRAMMING, which remains ever so important, rests as the sole responsibility of the caller or instructor. In any given dance situation his/her judgment as to how the program is constructed spells the difference between continued success or failure.

Many callers do not make the effort to analyze each dance situation in regards to programming for a specific night. As a result they sometimes find themselves at a loss when they are not prepared to change their program format for the dancers' benefit as well as their own.

So many times we as callers find ourselves unintentionally blinded by our own desire to be a success and we fail to realize that some things are not working — due to our lack of concern for our participants, the dancers. The intense desire on the caller's part to make certain elements of his instruction of a new movement or figure succeed can automatically spell defeat if he/she neglects programming efforts.

As a leader, a caller shouldn't be so positive that he can not change his pre-planned program if the need arises or dancers may soon make themselves absent from his scheduled performances.

The need is greater than ever, with our heavy dance demands, for each caller in his own way to prepare for special program "spices" that will keep the dancers returning to the hall for more of what they seem to accept as an enjoyable recreation experience. Callers must



caller's ability to handle); (f) occasional, not continual, use of hexagon and triangle square movements; (g) easy to teach circle contras.

6. Discussion with dancers during intermissions or breaks will usually provide the caller with an assist in program adjustment, if need be. Appropriate methods of discussion will usually produce the results needed.

7. Build with the end result in mind.

8. Let music fill the hall as dancers enter and end with a goodnight waltz or at least have music playing as they exit. The warmth of this small addition makes for better dances.

9. Determine as quickly as possible what the dancers are responding to and hang with it.

10. Your own honest self evaluation will help to determine if you are really putting a 100% effort into your work to provide a good square dance or instruction period in the way of programming. It will also let you know if you are just getting by.

11. Knowing your dancers is so important in a regular club situation. It will aid in knowing how they react to certain situations, i.e. whether a partner and square change once during the evening is advisable. This would also apply to certain circle mixers. You can depend upon these receiving expressions of pleasure by many and negative responses by others. You can assert your leadership qualities in certain instances of this nature and could make this a program plus but this has to be determined by you, the leader with the experience, giving consideration to guests as well as to regulars.

12. Endeavor to handle as many requests on singing calls as you can without program interruption. This is your way of responding to the requests.

13. Resort to special singing calls that blend with holidays or special occasions, for example, "Veer to Donegal" for St. Patrick's Day, "Ghost Riders in the Sky" for Hallowe'en, "Hukilau" for the Hawaiian Luau, etc. In addition, many have a Christmas theme.

14. Lastly, great care must be given to the selection of program "spices" or additions during the evening to insure that the dance continues to be successful and not a continual round of complicated confusion.

Realizing that they may work for some and possibly deter others in their presentation, I would like to recommend some program "spices." I only wish it were possible to offer a set recipe that would be the answer to all program problems but it isn't that simple.

MEET JOE AND BARBARA



Take A Good Look is a regular feature in each issue of SQUARE DANCING Magazine. While directed to the dancer, callers will find that this series is particularly helpful in getting across problem movements and basics that tend to be forgotten by the dancers and often overlooked by the callers themselves. You'll find this a good reference in selecting material to use in club workshops or choosing subjects to cover with new dancers. Just one of many features in this official magazine of The Sets in Order American Square Dance Society.

UNUSUALS and GIMMICKS

A N UNUSUAL or a Gimmick is often a movement that, while not new, is used only occasionally and, when used, requires some walk through and discussion. Many movements that would fit this category such as the grand square and the teacup chain may have been done consistently enough that no walk through or special discussion is necessary. During the two years covered by this yearbook a number of these "specials" were included in the Workshop.

EVERYBODY CHAIN

By Bob Gray, Cumberland, R.I.

From a squared set (heads remain heads, sides remain sides) four ladies grand chain as the head men face to the right and side men face to their left to take right hands and pull by to courtesy turn the lady coming out of the center (corner lady). Four ladies chain again and original head men again pull by with the right with original side men to courtesy turn the lady coming out of the center (opposite lady). Do two more times and all are home.

GRAND SQUARE VARIATIONS

This material, sent to us by Gene Hairrell of Memphis, Tennessee, serves to remind callers, especially newer callers, that there is more to Grand Square than to just say it and then sing pretty for 32 bars.

Four ladies chain three quarters
Everybody roll a half sashay
Sides face, do a half grand square
Allemande left

Heads crosstrail thru
Go around two, line up four
Forward and back
Ends box the gnat
Everybody do a grand square
Bow to your partner

Four ladies chain
Everybody roll a half sashay
Sides face, grand square
One, two, three, turn
One, two, go right and left grand

Head ladies chain to the right
New side ladies chain across
Side face, grand square
One, two, three, turn
One, two, three
Allemande left

Sides right and left thru
Everybody roll a half sashay
Sides face, grand square
One, two, three, turn
One, two, three, turn
One, two, three, reverse
One, two, stop
Lines of four forward and back
Everybody slide thru
Allemande left

Boys face your partner
Everybody do a grand square
(All girls go in, all boys back up)
Get home and bow to your partner

HEXAGON SQUARES

By Jim Gammalo, Olmstead Falls, Ohio

Dancers form sets with two couples in a line of four at the heads and one couple in each of the side positions (six couples to a set). Grand right and left takes seven hands to return to partner.

Heads square thru four hands
Swing thru, boys circulate
Swing thru, girls circulate
Swing thru, all eight circulate
Swing thru, right and left thru
All pass thru, California twirl
Left allemande

Heads flutter wheel, sweep a quarter
Pass thru, do sa do to an ocean wave
Spin chain thru
Spin chain thru, change hands
Left allemande

Circle left
Rollaway a half sashay
Right and left grand, meet new partner
Promenade home
Heads flutter wheel, sweep a quarter
Pass thru, do sa do to an ocean wave
Spin chain thru
Spin chain thru
Swing thru, boys trade turn thru
Left allemande, go right and left grand

A combination of several of these movements could be used in this manner:

Head ladies island chain
Side ladies right with a right
Side ladies island chain
Head ladies right with a right
Rotary chain, ladies chain three quarters
Men promenade right one quarter
Rotary chain, ladies chain three quarters
Men promenade right one quarter
Everybody chain, ladies grand chain
Men pull by and courtesy turn
Everybody chain, ladies grand chain
Men pull by and courtesy turn
Head ladies island chain
Side ladies go right
Sides ladies island chain
Head ladies go right
Left allemande

These can be fun but the caller should be careful not to over-gimmick any dance. Like rich pastry, they should be used as special treats and to fill specific program needs.

ISLAND CHAIN

By Paul Hunt, Long Island, New York

Head ladies do a wheel chain (turn once and a half) to the opposite man. While the head ladies are still wheeling in the center, side men send their partners to the right to right arm turn with the head men and return to partners all, then courtesy turn (side ladies with partners, head ladies with opposites). Side ladies wheel chain while the head men turn them by the right and send them home. All now turn by the left with a courtesy turn. Everyone at this



point has opposites for partners. Repeat the above sequence for a full Island Chain to end with partners.

Head ladies island chain
Side ladies go right with a right
Side ladies island chain
Head ladies go right with a right
(Repeat all to end at home with original partner)

PROGRESSIVE SQUARES

From Ed Gilmore (author unknown)
 Progressive squares is a method of moving squares around the floor through a series of figures and then returning the dancers to their original home position in their original square (in sequence) with their partner. Certain rules must be explained to the dancers before starting: *If facing another couple and the call is directed to them, execute the call even though the other couple is in another square. If facing out with no other couple in front of them, couples do a California twirl to face in to the set and be ready to follow the next command.* Progressive squares can be done with any even number of squares.

Four ladies chain, chain back
Everybody California twirl
Walk forward and star thru
Pass thru to a new square
Forward eight and back
California twirl, walk forward
Star thru, square thru three quarters
Left allemande

Heads pass thru, pass thru again
Sides pass thru, pass thru again
Heads pass thru, pass thru again
Sides pass thru, pass thru again
Four ladies chain
Heads go right, right and left thru
Heads pass thru, pass thru again
Sides pass thru, pass thru again
Heads pass thru, pass thru again
Sides pass thru, pass thru again
Heads right and left thru
Sides right and left thru
(Repeat from the beginning)

Heads lead right, circle to a line
Pass thru, move on
Right and left thru
California twirl, walk forward
Star thru, half square thru
Move on, right and left thru
Square thru three quarters
Cross trail, left allemande

ROTARY CHAIN

Author Unknown (revised, simplified version)
 From a squared set all ladies star right three quarters and the men promenade one quarter to the right to courtesy turn partner in a new position (one quarter to the right of original starting position). Four changes will return partners to home position. Use of this movement and adding Island Chain and Everybody Chain gives ample variety for most floors.

TANDEM SQUARES?

Some time ago a novelty form of double squares was proving quite popular and we printed a number of drills that were used at the time. We've had some requests to do more of this so here's a reminder. For the Tandem Squares have one square set up inside of another, all facing the center of the square. Calls can be given to the "insiders" or to the "outsiders." The beauty of all of this is to intermix

the calls so that the 16 dancers involved in one tandem square eventually end in their starting positions, all reunited with their partners. Try these:

Inside four California twirl, star thru
Do sa do, star thru, dive thru, substitute
Insides California twirl, star thru
Do sa do, star thru, dive thru
Substitute (all resolved)

Inside four California twirl
Outsides split 'em 'round one line of four
Bend the line, box the gnat, do sa do
Star thru, ladies flutter wheel
Ladies chain, dive thru (resolved)

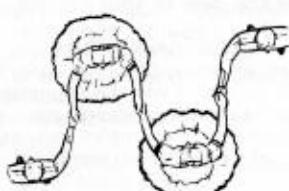
Inside ladies chain, outsides left allemande
Inside ladies chain back
Outsides right and left grand
Insides now left allemande
Partners right and left grand
Meet your girls and all promenade

(This one requires plenty of space)
All the sides face grand square (16 counts)
All swing your partner, insides circle left
Outside four you promenade
Inside four left allemande
All promenade home

Inside arch
Outside ladies chain thru the arches
 (all the way to the outside man)
Four inside ladies chain
Insides California twirl and star thru
Do sa do to an ocean wave
Swing thru (in your own four)
Men run, bend the line, flutter wheel
Dive thru, inside four those ladies chain
Everybody do a left allemande
A right and left grand
Outsides do it just halfway
Everybody promenade I say
Home you go and swing

Tandem squares into unresolved new squares
Inside heads lead to the right
Circle four to a line
Outside sides squeeze in make line of six
Outside heads square thru split outside six
Move to the end make a line of eight
Pass thru hold hands and the ends join hands
Circle left some have a new girl some have not
Swing and whirl with the girl you've got
Square your set

STAN'S DOUBLE QUADRILLE MIXER
 By Stan Burdick
Inside couples go forward and back
Same couples wheel around (or Frontier whirl)
***Square thru the couples you found**
Four hands round and you're not thru
Go on to the next and square thru
Four hands around and a quarter more
 (or 5 hands round)
Pull on by, go on to the next
Star thru, right and left thru
Dive to the middle, four ladies chain
 (Repeat all, then)
Inside arch and substitute
 (Repeat all to chain, then)
 (Repeat again to chain, and)
Inside arch, substitute, bow to your partner
you're thru



16 CHAIN THRU

By Willard Orlich

Inside couples go forward and back
All around your corners do
Partners now you star thru
Right and left thru, 16 chain thru
Turn on the ends, star left in the middle
Keep in time to the tune of the fiddle
Turn on the ends, star left in the middle
Keep in rhythm to the words of the riddle
Turn on the ends, star left in the center
You're doing fine, you're doing better
Turn on the ends, star left in the center
Here they come like a fender bender
Right and left thru and the center two
Frontier whirl, you're almost thru

TANDEM #1

By Frank Lane and Jack Jackson

Inside men star left, you roam
Go once around and pick up your own
Go once around, you're doing fine
Pick up your outside pair this time
You're eight in line across the set
So bend that line, you're not thru yet
 (If possible time it so they are at home)
Go forward four and back in time
Now two by two you bend those lines
Star thru, two ladies chain
Turn those girls we're gone again
 (Do Stan's Double Quadrille Mixer from*)

TANDEM #2

By Frank Lane and Jack Jackson

Inside four ladies chain
Turn 'em round we're gone again
Then chain 'em back, full turn around
With the outsides chain as you come down
Inside two full turn I say
While outsides roll with a half sashay
Heads double pass thru, centers in
Frontier whirl and now the sides
Double pass thru, centers in, Frontier whirl
Now heads again pass thru across you shoot
Wheel and deal then substitute
Sides pass thru across you shoot
Then wheel and deal and substitute
 (Repeat)

TANDEM ALLEMANDE #1

By Frank Lane and Jack Jackson

Inside four ladies chain
Outsides left allemande
Insides chain back again
Outsides right and left grand
Insides now left allemande
Partners right, right and left grand
Meet your girls and promenade home

TANDEM GET-OUT

By Frank Lane and Jack Jackson

Threes and fours substitute
Inside heads Frontier whirl
Star thru then chain the girls
Same two and inside sides pass thru to new square
 (actually your original square)
Four ladies chain across from there
Chain 'em back across the hall
Then bow to your partner — that's all

TANDEM THAR

By Frank Lane and Jack Jackson

Insides do sa do corner, turn partner left an allemande thar
Turn it twice around
Outsides do sa do corner, turn partner left and join that thar
 (Turn star until they are home)
Slip the clutch, left allemande
Insides do sa do, outsides right and left grand
Insides left allemande, everybody promenade the land

AMMUNITION



THIS SPECIAL SECTION which occupies the last page of the Workshop in each issue of **SQUARE DANCING Magazine** is continuing to grow in popularity. Edited by Ken Kernen, Phoenix, Arizona, the dances in this section contain some of the new and some of the old, but all based on relatively uncomplicated dance material. You'll find material here that fits well with one night stands, others that can be used at different stages in a beginners class and much that will prove valuable in planning parties and special events at any plateau of square dancing. Some of the dances are of a traditional nature and tie-in well with the regular feature "Traditional Treasury" (see Page 95). One portion of this monthly feature specializes in adaptations of well-known singing calls (See Page 50). We think you will find this portion of the Workshop particularly valuable to you.

Heads right and left thru
 Square thru three quarters round
 Separate around one into the middle
 Right and left thru
 Square thru three quarters round
 Do sa do, star thru
 Right and left thru, pass thru on to the next
 Circle four three quarters round
 Dive thru, pass thru, star thru
 Right and left thru, pass thru on to the next
 Circle four three quarters round
 Dive thru, star thru
 Cross trail thru, left allemande

LADY AROUND TWO, GENT FALL THRU
First old couple bow and swing,
Lead right out to the right of the ring.
 (First couple with the lady in the lead goes to the right behind couple #2)

Now lady around two and gent fall thru,
 (The lady goes around behind two as the gent goes around one, splitting the number two couple. Both come into the center of the square and face left single file with the gent in the lead. The number two couple is not active except to move apart to allow a dancer to pass between them.)

Put the gent in the lead,
Gent around two and the lady fall thru.
Swing 'em on the inside, outside too.
Circle up four and around you go,
Break it all up with a do paso.

Partner by the left, now corner by the right,
Courtesy turn, don't take all night.

Circle to the left, go around the floor,
Now reverse back, go single file.

Number one lady in the lead
 (Everybody follow #1 lady)

Lady around two and the gent fall thru

(With #1 lady leading the line, she goes around two while the #1 man falls thru. This puts him in the lead and they start moving to the right to go around the couple again; as they do the #2 lady will go around two and the #2 man will fall thru and immediately follow couple #1. Then the call will continue)

Gent around two and the lady fall thru.
Swing 'em on the inside, outside too.

Circle up six and around you go,
Break it all up with a do paso.

Partner by the left and corner by the right,
Turn that partner and circle up six.

Now circle to the right, go single file.

Number one lady in the lead,

Lady around two and the gent fall thru.

With the gent in the lead,
Gent around two and the lady fall thru.

Swing 'em at home and you're not thru,

Allemande left, etc.

Three and four ladies chain
Number one lady cross the square
Circle three with number three
Gent break with the left to a line of three
Two and four cross trail thru
Separate around one, make lines
Go forward up and back that way
Ends star thru and circle eight
Four men go forward and back
Cross trail thru
Around one and circle eight
Everybody California twirl
Left allemande

Four ladies chain across
Four ladies chain three quarters round
Heads right and left thru
All four couples forward and back
All four couples roll a half sashay
Heads square thru
Right and left grand

Heads half square thru
Right and left thru the outside two
Face your partner back away
Lines of four go forward and back
Centers arch ends turn out
Around one, down the middle
Right and left thru, half square thru
Right and left thru the outside two
Face your partner back out
Centers arch ends turn out
Around one, down the middle
Cross trail thru, left allemande

Sides right and left thru
Heads square thru four hands
Split two around one and line up four
Forward eight to the middle and back
Box the gnat, right and left thru
Just the ends star thru
Pass thru down the middle
Separate around one and line up four
Box the gnat
Right and left allemande

Four ladies chain
Sides right and left thru
Heads square thru three quarters round
Separate around one, down the middle
Right and left thru
Pass thru, right and left thru
Circle four half way around
Dive thru, pass thru
Left allemande

Four ladies chain across
Heads pass thru
Separate behind the sides stand
Sides box the gnat
Everyone right and left grand

Here's a traditional call to add variety.

DIP AND DIVE

First old couple bow and swing
Lead right out to the right of the ring
Circle up half and don't you blunder
Inside arch and the outside under
Dip and dive across the square
It's over and under with your lady fair
Keep on a goin' and don't be slow
Now duck to the middle and on you go
It's over to couple three and circle four
 (Break it up with a do paso or a do si do or a dive for the oyster, etc.)
Circle up four again
Dive on thru to couple number four
Circle up half and don't you blunder
Inside arch and the outside under
 (etc.)
Now duck on thru and home you go
Everybody swing
Promenade

EXPLANATION: Couple number one leads right to circle half with couple number two. Starting from this position, couple two makes an arch and couple number one dives thru and when they reach the middle, makes an arch. Couple number four now dives through the arch while couple number two who is facing out does a California twirl. The arching and diving action continues until all three couples are back in their starting position. Whenever a couple faces out, they automatically California twirl to face back in towards the center of the square ready to dive thru. Whenever a couple dives to the center of the square, they immediately make an arch.

Heads right and left thru

Roll a half sashay
Move up to the middle and back away
Star thru, U turn back
Couple number one box the gnat
Square thru three quarters
Left square thru the outside two
Four hands round, then U turn back
Couple number two box the gnat
Back up in lines, bend the line
Square thru three quarters, U turn back
Couple number three box the gnat
Back up in lines, bend the line
Square thru three quarters, U turn back
Couple number four box the gnat
Back up in lines, bend the line
Square thru three quarters, U turn back
Ends box the gnat
Back up in lines, bend the line
Square thru three quarters, U turn back
Left allemande

Sides pass thru
Around just one to lines of four
Go forward up and back away
Centers only half sashay
Everybody half sashay
Star thru, California twirl
Left allemande

Sides half square thru
Half square thru the outside two
U turn back to lines of four
Forward eight and back away
Center four half square thru
Circle four with those you meet
Once around then dive thru
Square thru three quarters
Left allemande

Heads promenade halfway
Come down the middle, right and left thru
Square thru four hands
With the outsides square thru four
U turn back
Left allemande

Four gents to the center make a right hand star

Now back by the left but not too far
 Pass your own and pick up the next
 Star promenade go round the set
 Gents back out and the girls sweep in
 Once and a half and we're gone again
 Girls in the middle, gents on the rim
 Star promenade with the pretty side in
 Head couples wheel around
 Square thru with those you meet
 Four hands round and those facing in
 Star by the right in the middle of the pen
 Outside two just turn alone
 Centers star back by the left and when you do
 Star promenade the outside two
 Just the inside ladies do a half sashay
 All star promenade in the usual way
 Head two couples wheel around
 Square thru four and don't ask why
 Right to momma pull her by
 Left allemande

First and third do a half sashay
 Go forward up and back away
 Box the gnat across the track
 Half square thru the other way back
 Right to corner and box the gnat
 Half square thru the other way back
 Lines go out and back right in
 Arch in the middle and the ends duck in
 Circle four in the middle of the floor
 Exactly once and there you stand
 California twirl, left allemande

First and third do a half sashay
 Go forward up and back away
 Box the gnat across the track
 Half square thru the other way back
 Right to corner and box the gnat
 Half square thru the other way back
 Lines go out and back right in
 Arch in the middle and the ends duck in
 Circle four in the middle of the floor
 Once around and when you do
 Pass thru and box the gnat
 Half square thru the other way back
 Lines go out and back again
 Arch in the middle and the ends duck in
 Box the gnat in the middle once more
 Half square thru across the floor
 Separate and go around two
 It's down the middle and box the gnat
 Cross trail thru and don't just stand
 Corners all left allemande

Four ladies chain three quarters
 Heads go forward and back
 Right and left thru on the center track
 All four couples do a half sashay
 Heads to the middle and back once more
 Half square thru
 Then right and left grand

Sides ladies chain across
 First and third lead to the right
 Circle half then dive thru
 Right and left thru the inside two
 Pass thru, square thru three quarters
 U turn back then pass thru
 Right and left grand

Sides promenade and go half way
 Then lead to the right in the usual way
 Circle up four then break to a line
 Go forward eight and back away
 Arch in the middle and the ends duck out
 Around just one and down the middle
 Cross trail thru and around just one
 Line up four then all join hands
 Circle up eight to the music of the band
 Girls roll away and a right and left grand

Heads pass thru
 Around just one, into the middle
 Box the gnat, U turn back
 Right and left thru, dive thru
 Box the gnat, U turn back
 Right and left thru, dive thru
 Pass thru, split two
 Around one into the middle
 Crosstrail thru, around one
 Into the middle, box the gnat
 Pull by, left allemande

Four ladies chain three quarters round
Four ladies chain across
 Heads lead right and circle four
 Head men break to lines of four
 Pass thru, bend the line
 Star thru dive thru
 Pass thru, right and left thru
 Box the gnat change hands
 Left square thru three quarters round
 Right and left grand

Number one couple half sashay
Number two California twirl
Number three face your partner
Number four turn back to back
Number one U turn back
Number two stand pat
Number three star thru
Number four stand pat while
One, two, and three cross trail thru
Left allemande

Sides cross trail round two

And line up four
Forward eight and back
Ends only box the gnat
Grand square

Sides face, grand square
One, two, three, turn; one, two, three, turn
One, two, three, turn
One, two, four ladies chain
Heads face, grand square
One, two, three, turn; one, two, three, turn
One, two, three, turn
One, four ladies chain three quarters
Sides face, grand square
One, two, three, turn; one, two, three, turn
One, two, three, turn
One, two, three, reverse
One, two, three, turn
One, two, left allemande

Head ladies chain to the right
New side ladies chain across
Heads right and left thru
Roll a half sashay
Up to the middle and back
Pass thru, separate around one
Into the middle pass thru
Circle four
Ladies break, two lines of four
Go forward eight and back
Girls go forward, face one quarter in
Boys face, everybody grand square
 (full 32 counts)
Girls go forward and back
Pass thru

Separate around one to lines of four
Go forward eight and back
Boys step forward, face one quarter in
Girls face, everybody grand square
 (32 counts)
Join hands and circle left
Reverse back go single file
Just the gents U turn back
Those who can right pull by
Everybody left pull by
Right pull by, left allemande

Boys face your partner
Grand square

Note on this one that all four boys face their partners and start the grand square by backing away, while the girls start the action by going forward four small steps toward the middle and all continue the grand square action. It's tricky but different!

The following two examples are from David Cox, East Gosford, Australia:

Heads star left
Pass the corner take the next
Star promenade don't get vexed
Boys wheel around, cross trail thru
Swing the one you meet
Promenade and keep it neat
Head men and the girl with you wheel around
Right and left thru
Star thru, pass thru
Swing your own and promenade

Sides star left
Pass the corner take the next
Star promenade don't get vexed
Boys wheel around and star thru
Center two pass thru
Square thru three quarters
1, 2, 3 left allemande



And these are from our Special Ammunition Workshop Editor, Ken Kernen, Phoenix, Arizona.

Heads right and left thru and rollaway

Star thru, right and left thru
Dive thru, California twirl
Dive thru, California twirl
Dive thru, pass thru
Right and left thru, dive thru
Square thru five hands
Allemande left

Sides half square thru

Right and left thru with the outside two
Dive thru, pass thru
Square thru four hands around
Bend the line, right and left thru
Star thru, left allemande

Head ladies chain right

Sides half sashay
Head ladies star across
Everyone left allemande

Heads half square thru

Right and left thru
Dive thru, pass thru
Circle four once around
Sides dive in, California twirl
Heads dive in, California twirl
Allemande left

Head couples promenade the outside ring

Go all the way with the pretty little thing
While the side couples right and left thru
Turn this gal like you always do
Couple three and new number four
Go forward up and back once more
Just you two go right and left thru
New head ladies chain across
Same two couples rollaway
First couple only go forward and back
Go down the center and split the track
Go around just one and everybody
Allemande left

Heads star thru, right and left thru

Pass thru, right and left thru
Dive thru, California twirl
Dive thru, California twirl
Right and left thru, dive thru
California twirl, dive thru
Pass thru
Separate round one into the middle
Cross trail thru, left allemande

Here's a long routine but it's fun to do. Try it on your dancers.

Four ladies chain

Promenade
Heads wheel around, star thru
If you can California twirl
If you can right and left thru
If you can star thru
If you can California twirl
If you can right and left thru
If you can star thru
If you can California twirl
If you can right and left thru
If you can star thru
If you can California twirl
If you can bend the line
If you can cross trail
If you can left allemande

Sides ladies chain

Same two right and left thru
Heads lead right and circle to a line
Half sashay, pass thru
Centers arch, ends turn in
Right and left thru, pass thru
Two ladies chain
Inside two California twirl
Same two star thru

Square thru four hands around

Right and left thru, dive thru
Pass thru, right and left thru
Star thru and rollaway
Pass thru, centers arch, ends turn in
Right and left thru, pass thru
Two ladies chain, inside two California twirl
Same two star thru
Right and left thru
Star thru, pass thru
Right and left thru, dive thru
Pass thru, right and left thru
Star thru and rollaway
Pass thru, centers arch, ends turn in
Right and left thru, pass thru
Two ladies chain
Inside two California twirl
Same two star thru
Square thru four hands around
Right and left thru, dive thru
Pass thru, left allemande

Heads half square thru

Right and left thru
Dive thru, pass thru
Square thru four hands around
Bend the line, star thru
Right and left thru, dive thru
Pass thru, half square thru
Bend the line, star thru
Right and left thru, dive thru
Pass thru, square thru four hands
Bend the line, star thru
Allemande left

Sides half square thru

Right and left thru the outside two
Dive thru, pass thru
Star thru, pass thru
Bend the line, star thru
Left allemande

Sides lead right and circle to a line

Pass thru, bend the line
Pass thru, girls turn left around your man
Left allemande

Four ladies chain

Sides right and left thru
Heads right and left thru with a full turn
Separate round one into the middle
Right and left thru with a full turn
Right and left thru with a full turn
Centers right and left thru
Outsides California twirl
Left allemande

Heads promenade go half way

Lead to the right and circle four
Break to a line
Pass thru, bend the line
Square thru three quarters
Bend the line, right and left thru
Pass thru, all turn left in single file
Men move up and promenade
Heads wheel around, right and left thru
Cross trail thru, skip one girl
Left allemande

Heads right and left thru

Half square thru, right and left thru
Finish it off with a half sashay
Box the gnat, change hands
Left allemande

Heads right and left thru and rollaway

Pass thru, separate
Round one to lines of four
Inside two box the gnat
Right and left thru
Pass thru, separate
Round one to lines of four
Bend the line
Inside two cross trail thru
Left allemande

Side ladies chain

Heads right and left thru
Sides lead right, allemande left

Sides right and left thru

Same two ladies chain
Heads lead right and circle half
Dive thru, pass thru
Swing the one in front of you
Face those two in lines of four
Pass thru, face your partner
Left allemande

Head ladies chain across

Side ladies chain across
New one and two ladies chain
New three and four ladies chain
Heads lead right and circle half
Dive thru, circle four once around
Pass thru, star thru, right and left thru
Cross trail thru
Left allemande

Sides right and left thru

Number three split the opposite
Separate around three and line up three
Pass thru, U turn back
Six star right go once around
Come back by the left
Couple number three with the lonesome pair
star right
One and three pick up your corner star
promenade
Two girls rollaway, four men star
Girls backtrack to the same man
Left allemande

Sides half sashay

Heads cross trail round two
Make lines of four
Star thru, right and left thru
Dive thru, pass thru
Split two round one to lines
Pass thru, U turn back
Star thru, left allemande

Heads right and left thru

Same ladies chain
Cross trail thru
Behind sides and star thru
Sides right and left thru
Same ladies chain
All four couples half sashay
Middle two square thru three quarters
Left square thru three quarters round
Right and left grand

Promenade

Heads wheel around, right and left thru
Turn them on around and pass thru
On to the next and do sa do
Back to back and around you go
Star by the right at the sides of the town
Heads to the middle, left hand star
Once around and when you do
Same two right and left thru
Dive thru and pass thru
Circle up four, break to a line
Go forward up and back
Pass thru and all turn left
It's single file now promenade
Boys turn in to a right hand star
Girls keep walking the way you are
Second time you pass them by
Look for the corner, allemande

Head two couple half sashay

Go forward up and back that way
Box the gnat, half square thru
Right and left thru the outside two
Turn that girl and dive thru
Pass thru, star thru
Cross trail thru
Skip one girl, left allemande

Heads star thru, pass thru
Star thru the outside two, pass thru
Go on to the next star thru
Right and left thru and turn your girl
Dive thru, pass thru
Left allemande

Two and four right and left thru
Same side ladies chain
All four ladies grand chain
Side gents and the corner girl
Dance up to the middle and back
Box the gnat across from you
Right and left back two by two
All four men go forward and back
Pass thru and separate go around two
Circle eight go 'round the track
All four boys go forward and back
Men as a pair lead out to the right
Allemande left

Side two ladies chain
Heads right and left thru
Head ladies only face corner, box the gnat
Square your sets like that
Men only go forward and back
As a pair lead to the left
Allemande left

Heads cross trail thru
Around just one into the middle
Star thru, California twirl
Cross trail thru
Around just one into the middle
Star thru, California twirl
Pass thru, go around two
Into the middle for a left square thru
Star by the left with those you meet
Now heads star right in the middle
Left allemande

Allemande left your corner girl
Pass by your own
Right hand round the right hand girl
Allemande left new corner girl
Pass on by your new little one
Right hand round new right hand girl
Allemande left just one again
Pass right by you're not through yet
Right hand round this new little pet
It's an allemande left one more time
Pass right on by
Swing your own and promenade

Heads star thru, pass thru
Right and left thru with a full turn
Those who can right and left thru
Everybody California Twirl
Right and left thru with a full turn
Those who can right and left thru
Everybody California twirl
Pass thru, U turn back
Star thru, California twirl
Pass thru, bend the line
Square thru three quarters
Bend the line
Star thru, California twirl
Those who can right and left thru
Everybody roll a half sashay
Centers square thru three quarters
Everybody U turn back
Centers square thru three quarters
Left allemande

Side couples right and left thru
Star thru, pass thru
Right and left thru with a full turn
Those who can right and left thru
Everybody California twirl
Right and left thru with a full turn
Those who can right and left thru
Everybody California twirl
Left allemande

Head ladies chain to the right
All four ladies chain across
Side two couples right and left thru
Heads lead right
Go right and — left allemande

Four ladies chain
Sides pass thru and stay facing out
Heads pass thru and separate
Left allemande

Heads pass thru, separate
Around two make a line of four
Go forward up and back like that
Right to the opposite, box the gnat
Go right and left thru
Pass thru, bend the line
Star thru, right and left thru
Dive thru, square thru four
Separate go round two
Lines of four go up and back
Right to opposite, box the gnat
Go right and left — allemande

Heads ladies chain
Heads right and left thru while
Sides promenade three quarters
Heads square thru four
New sides promenade three quarters
New heads square thru four
New heads face right go single file
Three quarters round the outside ring
When you get there — left allemande

Sides promenade three quarters
Heads square thru four
New sides promenade three quarters
New heads square thru four
New sides promenade three quarters
New heads square thru four
New sides promenade three quarters
New heads square thru five
Man alive! Left allemande

Number one couple swing for me
Split to the sides and circle three
(Number one man goes to couple 4 and number
one lady goes to couple 2)
Heads break to lines of three
Forward six and back you go
Forward again and do sa do
Forward again hands held high
Make three little arches in the sky
Couple number 3 dive thru for me
Separate and go around three
Home you go and do sa do
Two and four diagonally
Right and left thru
Number one go home alone
Swing your partner and don't you roam
Two and four cross trail thru
Left allemande

Side couples right and left thru
Side two ladies chain
Roll away half sashay, star thru
Number one couple California twirl
Number four couple California twirl
All face your partner, back away
Go forward up and back like that
All four couples do sa do
First old couple do sa do
Shortest couple do sa do
Tallest couple do sa do
Youngest couple do sa do
Prettiest couple do sa do
(all four couples usually do this one!)
All swing your partner
Promenade home

Heads square thru
Right and left thru
Star thru, pass thru
U turn back, square thru
Right and left grand

First couple down center
and split number three
Around just one, make a line of four
Go forward four and four fall back
Go forward again across the set
Split your line in the center
As couples separate around just one
Squeeze in between the sides to lines of four
Go forward up and back away
Rollaway half sashay
Arch in the middle, ends duck out
Around just one and down the middle
Right and left thru you're not done yet
Cross trail thru, left allemande

Head ladies chain
Heads star thru, pass thru
Circle up four and break to a line
Go forward up and back like that
Right to the opposite, box the gnat
Pass thru, bend the line
Go forward up and back with you
Those who can right and left thru
All eight box the gnat across the set
Pass thru, and bend the line
Go forward up and back with you
Those who can right and left thru
Box the gnat across the set
Pass thru and bend the line
Go forward up and back with you
Those who can right and left thru
All eight box the gnat across the set
Pass thru, bend the line
Cross trail thru, left allemande

Head ladies chain across
Same couples right and left thru
Couple four face corner and box the gnat
Square your sets just like that
Two and four cross trail thru
Around two to lines of four
Pass thru, bend the line
Boys star right, girls star left
Reverse your stars go the other way back
Gents step in behind your date
It's right hand up and star all eight
Girls turn back, pass one man
Left allemande

Side ladies chain
Rollaway a half sashay
Number one couple lead right
Circle half and then stand pat
Inside couple split two to a line of four
Go forward up and back away
Couple three half sashay
Then lead to the left and split four
Around two to a line of six
Lines go forward up and back
Couple number four split six
Around three to a line of eight
Bend the big line
Just the centers pass thru
Split two and around one into the middle
Star right once around
Corners all left allemande

Heads move up to the middle and back
Right and left thru and turn the honey
Star thru, pass thru
Right and left thru the outside two
Dive thru, pass thru, star thru
Right and left thru and turn the girl
Pass thru and bend the line
Up to the middle and back in time
Right and left thru and turn once more
Pass thru and bend the line
Up to the middle and back
Star thru, dive thru, pass thru
Left allemande

Heads pass thru, both turn right single file
 Follow that lady and go around one
 Down the middle and pass thru, split two
 Lady go left, gent go right around one
 Into the middle and box the gnat
 Right and left thru right after that
 Square thru four hands and don't ask why
 Head gents turn around and shake right hands
 Pull on by, left allemande

Sides pass thru both turn right single file
 Follow that lady and go around one
 Down the middle and pass thru, split two
 Lady go left, gent go right around one
 Into the middle and pass thru
 Both turn right go single file
 Follow that man and go around one
 Down the middle and pass thru, split two
 Gent go left and lady go right around just one
 Into the middle and cross trail thru
 Left allemande

Head ladies chain across
 Same heads roll a half sashay
 Pass thru, just the men turn back
 Now follow that girl single file
 Both turn right one by one
 Go around one and into the middle
 Pass thru, split two
 Lady go left and gent to right
 Round one and down the middle
 Pass thru, just the girls turn back
 Now follow that man single file
 Both turn right and go around two
 Hook on the ends make lines of four (1P2P)
 Go forward up and back with you
 Straight across right and left thru
 Roll a half sashay
 Pass thru, U turn back
 Left allemande

Side couples pass thru
 Separate and go around one
 Into the middle and half square thru
 Separate and go around one
 Into the middle, square thru three quarters
 Split those two, go around one
 Down the middle, square thru four hands
 Split those two and around one
 Same couples square thru five
 Separate around just one
 Pass thru, left allemande

Two and four right and left thru
 Turn your girl, roll a half sashay
 Pass thru and separate around just one
 Into the middle and box the gnat
 Right and left thru the other way back
 Pass thru, split the outside two
 Around just one and line up four
 Forward eight and back with you
 Pass thru and join hands
 Arch in the middle and ends turn in
 Right and left thru in the middle and then
 Circle up half and when you do
 Rear back and pass thru
 Star thru, California twirl
 Girl on your right left allemande

Heads go forward and back to the ring
 Go forward again and opposite swing
 Now face to the sides and do sa do
 It's back to back and around you go
 Circle up half and don't you blunder
 Insides arch outsides under (dive thru)
 Circle up four in the middle of the floor
 Go once around and then no more
 Rear back and pass thru
 Do sa do and around you go
 Circle up half and don't you blunder
 Insides arch and outsides under (dive thru)
 Circle up four in the middle of the floor
 Once around and then no more
 Rear back and pass thru
 Left allemande

Allemande left the corner maid
 Pass your own gal right on by
 Right to the next one on the sly
 Go all the way around and pull on by
 Go forward left and a right, turn back one
 It's a left hand 'round new corner one
 It's right and left and on you go
 Turn this one like a do passo
 Her by the left and corner right
 Her by the left, left hand swing
 Gents star right go across the ring
 To the opposite girl for a left allemande
 Right to the next and on you go
 Next little lady do passo
 It's corners right but not too far
 Left to partner for an allemande than
 Back right up like a Cadillac car
 Slip the clutch, left allemande

Promenade don't slow down
 One and three wheel around
 Right and left thru
 Same four half square thru
 U turn back and pass by one
 Promenade the next and don't slow down
 Two and four wheel around
 Right and left thru with those you found
 Half square thru
 Now right to mother pull on by
 Allemande left

Head two couples stand back to back
 Separate around the outside track
 It's all the way around, don't be slow
 When you meet her again do a do sa do
 Now pass right by and go around one
 Squeeze between the sides and line up four
 Go forward up and back with you
 Straight across right and left thru
 Right and left back on the same old track
 Go eight to the middle with a yak, yak, yak
 Now roll away half sashay
 Go forward and back once more today
 Star thru, California twirl
 Left allemande

Head gents star right in the center of the ring
 Pick up corners as you go by
 Hug them tight, don't let them cry
 Ladies swing in, gents swing out
 Turn that star the other way about
 Now there's your partner grab her too
 She's the gal with the worn out shoe
 Take those gals on home you see
 Back out to place in lines of three
 Six to the center and back you go
 Forward again and do sa do
 Around you go now back to the bar
 Just the girls left hand star
 Now back by the right, right hand star
 Pass old partner right on by
 Allemande left and a right and left grand

Side ladies chain three quarters
 Head men turn them with an arm around
 Lines of three go forward and back
 Just the ends star thru
 Pass thru and circle up three
 Head gents break to lines of three
 Lonesome girls lead to the right, circle up four
 Head gents break to lines of four
 Star thru, dive thru
 Pass thru, star thru
 Cross trail thru, left allemande

Allemande left your corner girl
 Pass right by your own
 Right hand 'round that right hand girl
 Allemande left your new corner girl
 Pass by your own without a whirl
 New right hand lady with a right hand 'round
 New corners left like a courtesy turn
 Four ladies chain across
 To a left allemande

Head two ladies chain to the right
 New side ladies chain across
 Heads half square thru
 With the sides half square thru
 Move on to the next
 Two ladies chain
 Turn that girl and star thru
 Dive thru, pass thru
 Right and left thru the outside two
 Two ladies chain, star thru
 Half square thru
 Outsiders stay facing out
 Centers half square thru
 Separate go around just one
 Everybody half square thru
 As couples move on to the next
 Star thru, pass thru
 Left allemande

Heads cross trail thru
 Go around just one to a line of four
 Straight across all star thru, dive thru
 Pass thru, star thru
 Pass thru and bend the line
 Star thru, circle four half way 'round
 Dive thru, circle four half way 'round
 Pass thru, star thru
 Just the ends pass thru
 Go around just one into the middle
 Pass thru, left allemande

Side couples right and left thru
 Head ladies chain
 Now square thru three quarters
 Separate and go around two
 Into the middle and star thru
 California twirl and circle up four
 Head gents break to lines of four
 Pass thru, all turn right to single file
 Girls roll back to the corner man
 Allemande left and right and left grand

Head ladies chain three quarters
 Side men turn them with an arm around
 Lines of three go forward and back
 Just the ends star thru
 Square thru four hands, circle up three
 Men break to lines of three
 Go forward up and back in time
 Pass thru, U turn back
 Lonesome men pass thru
 Go around just one to a line of four
 Lines go forward up and back
 Pass thru, bend the line
 Star thru, California twirl
 Centers pass thru, star thru
 Pass thru, bend the line
 Right and left thru, ladies chain
 Star thru, dive thru
 Square thru three quarters
 Left allemande

Just couple two only lead to the right
 Circle up four and break to a line
 Number four lead to the right
 Circle up half then dive thru
 Circle up six with those you meet
 Number two gent break to a line of six
 Number one go down the middle
 Split number three and separate
 Go around three people and line up eight
 (This is now a good time to make those short announcements since everyone is facing the head of the hall and the caller.)
 To get out of the line:
Number four lady and number one gent
Step forward and give a little wave
Everybody left allemande

Head two ladies chain across
 Now turn them twice
 Same two ladies chain to the right
 Heads pass thru and face your partner
 Square thru three quarters
 With the outsides swat the flea
 Change hands go right and left grand

Sides right and left thru
 Star thru, pass thru
 Right and left thru the outside two
 Half square thru to a line of four
 Bend the line and half square thru
 Just those in the middle half square thru
 Everybody California twirl
 Left allemande

Heads square thru four
 Right and left thru the outside two
 Dive thru and square thru four
 Separate and go around one
 Into the middle and star thru
 Cross trail thru
 Left allemande

Couple number one swing and sway
 Couple number three roll a half sashay
 Couple number one cross trail thru
 Split number three to a line of four
 Line of four go forward and back
 Same four to the middle and there stand pat
 Bend the line and pass thru
 Left allemande

Side ladies chain across
 All circle up eight and don't get lost
 Walk around the corner lady
 Pass your partner by
 Promenade the right hand girl
 Heads wheel around and the ladies chain
 Star thru, dive thru
 In the middle right and left thru
 Pass thru and box the gnat
 Right and left grand right after that
 Promenade

Head two ladies chain across
 Same heads star thru, pass thru, circle four
 Head gents break to lines of four
 Pass thru, bend the line
 Pass thru, bend the line
 Square thru five hands
 You're facing out in a line of four
 So bend the line and cross trail thru
 Left allemande

Couples one and two right and left thru
 Square your sets like that
 New number one and old number four ladies chain
 Couple four promenade three quarters 'round
 Stand behind couple number three
 New number two lead right circle half
 Pass thru, right and left thru
 Star thru, pass thru
 Bend the line and pass thru
 All turn left go single file
 Girls turn back go right and left grand

Couples one and two right and left thru
 Square your sets like that
 New number one and old number four ladies chain
 Couple four promenade three quarters 'round
 Stand behind couple three
 New number two lead left and right and left thru
 Dive thru, right and left thru, pass thru
 Square thru three quarters, stay facing out
 Center four left square thru
 Outside two separate
 Stick out a hand, left allemande

All four ladies chain across
 Heads star thru, California twirl
 All pass thru, now face your girl
 Shake her hand and a right and left thru
 Star thru, California twirl
 Those in the middle roll a half sashay
 Those facing out stay that way
 Centers pass thru and split those two
 But U turn back
 Left allemande

Heads promenade go half way 'round
 Down the middle and star thru
 Pass thru, right and left thru
 Roll away half sashay
 Pass thru, U turn back
 Star right go full around
 Girls turn around, left allemande

Head couples star thru, California twirl
 Pass thru, now face your girl
 Shake her hand and right and left thru
 Pass thru, now bend the line, star thru
 Pass thru, now face your girl
 Shake her hand and right and left thru
 Pass thru, bend the line
 Pass thru, all turn right go single file
 Girls roll back, left allemande

Side couples right and left thru
 Number three couple swing
 Other three couples roll a half sashay
 Number one couple go down the center
 Split number three and separate
 Go around just three and stand in line
 Go forward six and back away
 Straight across star thru
 Left allemande

Couples three and four right and left thru
 Side two ladies chain across
 Same two couples roll a half sashay
 Number two couple go down the center
 Split number four to a line of four
 Head two couples cross trail thru
 Everybody left allemande

Join hands and circle left
 Walk around your corner lady
 Come back home and star thru
 Face your partner, pass thru
 Left allemande

Side two ladies chain across
 Now roll away half sashay
 Square thru four hands that way
 When you meet the heads circle four
 Ladies break to lines of four
 Go forward up and back in time
 Girls step forward and face one quarter in
 (Towards the center of the square)
 Boys face each other, everybody grand square
 (Complete 32 beat grand square)
 Now all join hands and circle eight
 Just those who can right and left thru
 The other four move up to the middle and back
 Same four star thru
 Left allemande

Sides right and left thru and turn that girl
 Roll away sashay
 Star thru, California twirl
 Roll away half sashay
 Pass thru and circle four
 Ladies break to lines of four
 Go forward up and back
 Just the ladies pass thru
 Men courtesy turn that Sue*

Now finish the call with this closer:
Square thru, on the fourth hand, left allemande
 OR use this closer:
Right and left thru straight across
 Now pass thru, face your partner
 Left allemande
 OR continue from the (*) with the following
Star thru, dive thru
Right and left thru, roll a half sashay
Square thru three hands that way
Circle four out there
 Again the ladies break to lines of four
 Go forward up and back
 Just the ladies pass thru
 Men courtesy turn that Sue

Use one of the previous closers shown above or this one:
Star thru, dive thru
Square thru three quarters
Left allemande

Head ladies chain across the town
 Heads promenade go halfway around
 Into the middle and star thru, pass thru
 Right and left thru the outside two
 Dive thru, square thru four hands
 Be sure to go four, then separate
 You go around one and into the middle
 Star right and to the corner go
 Left allemande

Head two ladies chain across
 All join hands and circle eight
 Ladies in the men sashay
 Circle left in the same old way
 Now the head gent and new corner girl
 Dance up to the middle and back to the world
 Pass thru, separate and go around one to a line
 Go forward eight and back tonight
 With the opposite two star by the right
 Go once around but not too far
 Gents to the center for a left hand star
 It's once in the middle just for me
 Now promenade partner don't you see
 Heads wheel around and right and left thru
 Face your partner do sa do
 Everybody right and left grand

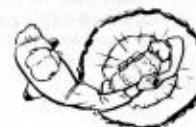
Join hands and circle to the left
 Rollaway half sashay, circle left again
 Reverse back go single file
 One by one go Indian style
 Gents reach back with your right hand
 Pull her thru and here we go
 Change those hands and do paso
 Her left and corner by the right
 Partner left like an allemande that
 Back that star like a Cadillac car
 Slip the clutch, left allemande

Heads go forward and back to town
 Turn the opposite lady right hand 'round
 Partner left as she comes down
 Go out to the corner with a right hand 'round
 Now turn partner left like an allemande that

Gents back up but not too far
 Throw in the clutch and don't be slow
 Pass 'em once and on you go
 The second time you pass right by
 To corners all for a left allemande
 Now promenade old Suzie Q

Sides to the middle and back to town
 Turn opposite lady right hand around
 Partner left as she comes down
 Go out to the corner and box the gnat
 Square thru four the other way back
 Be sure it's four then bend the line
 Go forward and back
 Right to opposite box the gnat
 Pull her by, left allemande

Heads roll away half sashay
 Square thru four hands that way
 Split those two and go around one
 Into the middle and square thru three quarters
 Separate and go around one
 Into the middle just you four
 Half square thru, then U turn back
 Star thru, pass thru
 Left allemande



Sides promenade go half way around
 Into the middle and star thru, pass thru
 Square thru with the outside two
 It's four hands 'round to a line of four
 U turn back, lines of four go up and back
 Just those who can go right and left thru
 Same two cross trail thru
 Left allemande

The following dance is just as appropriate today as it was 30 years ago, in 1949, when called by Carl Myles, an influential and well known caller in the Southern California square dance activity.

CALIFORNIA STARBURST

Head (side) gents and the corner girl
 Into the center and back to the world
 A right hand star in the center of the square
 All the way 'round to your lady fair
 A left to your partner like ropin' a calf
 A right to your corner with a once and a half
 A left to the next corner down the line
 Once and a half you're doin' fine
 A right hand 'round the next corner girl
 Now meet your own with a swing and a whirl
 Now allemande left with a hi-de-ho
 A right and left and a do paso
 It's partners left and corners 'round
 Partner left with an arm around
 Now chain 'em across and let 'em go
 To the opposite gent for a do paso
 It's partner left and corner 'round
 Partner left with an arm around
 Now chain 'em back and let 'em go
 Right back across for a do paso
 Partner left and corner 'round
 Partner left and left all around
 Promenade the corner when she comes down

Heads to the middle and back I sing
 Go into the middle and form a little ring
 Circle to the left and around you go
 Go all the way around then do paso
 Partner left and a left you go
 Opposite right and don't be slow
 Partner left just once again
 Go out to the corner with a right hand swing
 Now partner left for a once and a half
 Once and a half and don't be slow
 Right hand lady for a right elbow
 Back to partner for a left hand swing
 Gents star right in the middle of the ring
 Once around to the corner go
 Left allemande

Number one couple stand back to back
 Now separate around the outside track
 Pass by six and don't be shy
 Wave at your honey as you go by
 Hook on the ends make lines of three
 Go forward up them back you march
 It's forward again and make three arches
 Couple number three dive thru the tunnel
 Then separate and home you go
 Everybody swing your own
 Left allemande

Allemande left, go forward two
 It's a right and left, turn back one
 Turn partner right for a wrong way than
 Back up boys but not too far
 Shoot that star to the heavens whirl
 Go left and right to another girl
 A new girl, another star
 Walk along backwards as you are
 Shoot that star just like that
 Go left and right and box the gnat
 Gents star left go once around
 Turn partner right
 Go to corner for a left allemande

It's gents to the center and back to the bar
 Four ladies center, right hand star
 Turn the opposite gent once and a half
 Gents star right three quarters 'round
 To the right hand lady, left hand round
 Four little ladies star across the set
 Turn opposite gent with your left
 Gents star right and watch them go
 Three quarters more or a left elbow
 Ladies star across once more
 Turn opposite gent in the middle of the floor
 Gents star right three quarters 'round
 Turn that lady with the left hand 'round
 Ladies star across the town
 Turn the opposite gent left hand 'round
 Gents star right three quarters and go
 To your own little partner, do paso
 Partner left, corner right
 Partner left and courtesy turn
 Circle left to beat the band
 Allemande and a right and left grand

Head two couples square thru
 Four hands 'round in the middle of the land
 Split those two for lines of four
 Go forward eight and back like that
 Right to opposite box the gnat
 Right and left thru right after that
 Circle four with the opposite two
 A full turn around and one quarter more
 Dive thru and pass thru
 Around one and line up four
 Go forward eight and back once more
 Right to the opposite box the gnat
 Right and left thru right after that
 Circle up four with the opposite two
 A full turn around and one quarter more
 Dive thru, and a right and left thru
 With a full turn around to the outside two
 Circle four with the outside pair
 A full turn around and one quarter more
 Two ladies chain across the floor
 Same two couples square thru four
 On the fourth hand, left allemande

Heads roll away half sashay
 Pass thru and separate
 Around one to lines of four
 Go forward up and come back
 Star thru, circle left half way
 Dive thru, centers circle four
 Go once around that way
 Now everybody roll a half sashay
 Pass thru, pass thru again
 Go right and left grand

Heads square thru three quarters 'round
 Courtesy turn your girl, full turn around
 Roll away and separate
 Around one to a line of four
 Go forward up and come on back
 Square thru three quarters
 Courtesy turn with a full turn around
 Roll away make a line of four
 Go forward out and back right in
 Bend the line, left allemande

Allemande the corner lady
 Do sa do your own sweet baby
 Men star left go 'round the town
 Star promenade go 'round and 'round
 Men back out a full turn
 Corners do sa do
 Swing partner, promenade
 Heads go forward and come on back
 Roll away half sashay
 Pass thru, both turn right go single file
 Behind the sides you stand
 Side two ladies chain
 Sides square thru three quarters
 Swing the gal coming your way
 Join hands and circle left
 Roll away, go right and left grand

Head gents only face your corner box the gnat
 Square your sets just like that
 All four men half square thru
 Face the girls and square thru
 Girls go four, men go three
 Four boys left square thru four hands
 Take two steps out to the side of the set
 The girls face the middle and half square thru
 Now step out to the ends of the line
 Lines go forward out then back in
 Bend the line, half square thru
 Everybody U turn back, square thru
 Boys go four, girls go three
 Four girls left square thru four hands
 Take two steps out to the side of the set
 Men face the middle and half square thru
 Now step out to the ends of the line
 Lines go forward out then back in
 Bend the line, square thru three quarters
 Start looking for the corner
 Left allemande

Gents to the center and back to the bar
 Girls to the center with a right hand star
 Gents promenade half around
 Opposite lady by the left
 Full turn around and the ladies star again
 Gents promenade the outside track
 Turn partner left and don't look back
 Four ladies star across the floor
 Gents promenade half
 Opposite lady the the left elbow
 Go once and a half
 Gents star right, gals promenade half
 Meet your partner for a do paso
 Partner left and corner right
 Now partner left for an allemande than
 Slip the clutch, left allemande

Heads roll away half sashay
 All join hands and circle left that way
 Four boys go forward and back
 Just the boys square thru four
 Face the girls and square thru
 Girls go four, boys go three
 Four boys left square thru four hands
 Step out to the side of the town
 Girls face the middle and square thru
 While the boys do a U turn back
 Square thru with the girls
 Boys go four, girls go three
 Four girls left square thru
 Step out to the side of the town
 Boys face the middle and half square thru
 Girls do a U turn back
 Star thru, bend the line
 Cross trail thru, left allemande

This month we feature a collection of patter routines as called by Fenton "Jonesy" Jones of Glendale, California. "Jonesy" was honored in 1976 by CALLERLAB with its highest tribute — the Milestone Award, and is featured on this year's special Sets in Order American Square Dance Society Hall of Fame Premium Album in the Basic Category, LP-1980-A.

Side ladies chain
 One and three lead to the right
 Circle to a line, go forward up and back
 Head couples California Twirl
 Men hook left, weather vane four in line
 (Turn the line once around everybody walking forward)
 Bend the line, star thru
 Right and left thru, dive thru
 Pass thru, circle up four
 Heads break, go up and back
 Head couples California twirl
 Men hook lefts, weather vane four in line
 One full turn, bend the line
 Star thru, right and left thru
 Dive thru, square thru three quarters
 Allemande left

Allemande left in the Alamo style
 Right to your partner
 Balance forward, balance back
 Swing by the right on the outside track
 Balance out and balance in
 Swing by the left hand half again
 Balance in, balance out
 Swing by the right hand half about
 Balance out, balance in
 Swing by the left go right and left grand
 Hand over hand go 'round the ring
 Promenade in the old red wagon
 Axle broke and the hind wheel draggin'
 Get her on home

One and three square thru
 Split those two, make lines of four
 Forward eight, back right out
 Arch in the middle the ends duck out
 Around one, go down the middle
 Cross trail thru, go around the outside
 Around two, make lines of four
 Dance up to the middle, you back right out
 Arch in the middle, the ends duck out
 Around one, a right to your own
 Box the gnat, a right hand star
 Find old corner, left allemande

Two and four go up to the middle and you come on back
 Same two star thru, pass thru, star thru
 Right and left thru and turn a little girl
 Star thru, do a right and left thru and turn a little girl
 Dive thru, pass thru
 Split two and go around one
 Come into the middle make a right hand star
 Find your corner, allemande left
 Grand right and left till you meet your taw
 Take a little walk to Arkansas
 Promenade go round the ring
 While the roosters crow and the birdies sing

One and three dance up to the middle and back
 Same two right hand star
 Go once around, come back by the left
 Pick up your corner arm around
 Star promenade around the town
 The inside out, the outside in
 Turn once and a half, you're gone again
 The lady on the outside roll back one
 Six in line have a little fun
 The lonesome men roll back one
 Eight in line have a little fun
 Bend the big line
 Bend the little line
 Bend the itty bitty line, left allemande

Join your hands and make a little ring
 Circle to the left like very little thing
 Now ladies center, men sashay
 Circle up eight in the same old way
 Ladies center, men sashay
 Circle up eight in the same old way
 Whirl away with a half sashay
 Circle to the left and hear me say
 Whirl away go right and left grand
 Hand over hand with each pretty thing
 Now promenade go two by two
 She's the girl with the hole in her shoe

Heads right and left thru
 Same two ladies chain
 Number four only, face your corner, box the gnat
 Square your sets just like that
 Two and four cross trail thru
 Around the outside, around two
 Make lines of four, go up and back
 Pass thru, bend the line
 Men star right, girls star left
 Reverse the stars, one like venus, one like mars

Gents step in behind your girl
 An eight hand star, girls roll back
 Pass one man, allemande left

One and three go forward and back
 Forward again, opposite swing
 Face the sides and split those two
 Line up four here's what you do
 Forward eight and back like that
 Right to opposite box the gnat
 Right and left thru, the other way back
 Roll away half sashay, pass thru
 Bend the line and star thru
 Inside two right and left thru with a full turn
 While the outside two California twirl

Split the outside two and go around one
 Line up four here's what you do
 Forward eight and back like that
 Right to opposite box the gnat
 Right and left thru the other way back
 Roll away half sashay, pass thru
 Bend the line and star thru
 Inside two right and left thru with a full turn
 Outside two California twirl
 Left allemande

Head two couples right and left thru
 Star thru like that
 Pass thru and box the gnat
 Change girls, now left square thru
 Just the center four left square thru
 It's five hands while the sides California twirl
 Box the gnat and change girls
 Left square thru four hands
 Centers left square thru five hands
 While the outsides California twirl
 Box the gnat and change hands
 Swat the flea, change feet
 Left allemande

Heads promenade halfway
 Side couples pass thru
 Separate around one
 Down the middle and pass thru
 Men turn back and follow your girl
 Split those two both go right
 Into the middle and the ladies chain
 Right and left thru and turn the girl
 Star thru and pass thru
 Side ladies turn back and face
 Shake right hands pull by
 Left allemande

In addition to contributing this month's singing call adaptation, David Cox of Chittaway South, Australia, shares the three following patter routines.

Four ladies chain, heads pass thru
 Separate 'round one to a line
Forward eight and back
 (Two boys facing two girls) **square thru**
Swing your partner

Heads square thru
 Do sa do the outside two
 Star thru, whirlaway half sashay
 Centers only do a right and left thru
 Centers only do a cross trail thru
 Allemande left

Heads cross trail thru
 Separate 'round one to a line
 All eight go forward and back, star thru
 If you're facing out California twirl
 If you're facing in whirlaway half sashay
 Pass thru, allemande left

SINGING CALL ADAPTATIONS

Every year literally hundreds of new singing calls hit the market. Many of these are recorded to excellent background tunes, but the dances written to them are quite frequently built around the more difficult basics. This rules them out for the newer dancer. In order to overcome this Ken Kernen and several other choreographers have created simple dances to fit the tunes.

Our singing call this month features a tune that's been a favorite of square dancers for many years and has been used in numerous singing calls, contras and quadrilles.

DONEGAL

Adapted by Ken Kernen, Phoenix, Arizona
Record: Veer to Donegal MacGregor 2026; The Donegal Jig Kalox 1216; Slauch to Donegal Blue Star 1551; Slauch to Donegal Windsor 4183

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade
 inside the ring you go
 Well come back home and swing that man,
 you swing him high and low
 Now all four men star by the left,
 it's once around you go
 Come back home to partners all
 and then you do sa do
 Allemande that corner, come back
 a right and left grand
 Hand over hand until you meet
 your lady over there
 Do sa do go back to back
 then promenade the square
 You're as welcome as the flowers in May
 dear old Donegal

FIGURE

Heads (sides) a right and left thru and turn that pretty girl
 Then pass thru and separate go' round
 just one you know

Come into the middle and circle up four
 go walking 'round the floor
 Roll away, make a right hand star
 and to the corner go

Allemande left your corner, go home and do sa do

Go back and swing the corner and then you promeno

*Shake hands with all of your neighbors and kiss the colleens all

You're as welcome as the flowers in May to dear old Donegal

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

*ALTERNATE PATTER

With Brannigan, Fannigan, Milligan, Gilligan, Duffy, McCuffy, McHone; Rafferty, Lafferty, Donnelly, Connelly, Dooley, O'Hooley, Malone.

FLASH OF FIRE

Adapted by David Cox, Eriva Heights, Australia
Record: Chaparral C-402

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner, then turn your partner left

Four ladies chain now, go straight across the All join hands and circle, to the left around you go

Left allemande, go forward two, then start a do paso

I thought you were a friend of mine but now you're acting funny

Go all the way 'round to the right hand girl and promenade your honey

You may think that I'm a fool and sometimes that is right

So I'm going to heaven in a flash of fire possibly tonight

FIGURE

Heads you turn the opposite right and partner left you know
Roll promenade this lady halfway 'round you go
Come down the middle, right and left thru turn the girl and then
Move up to the middle and come on back, square thru my friend
Four hands around you go, the corner lady swing
Swing and twirl the corner, and promenade the ring
You may think that I'm a fool and sometimes that is true
So I'm goin' to heaven in a flash of fire, with or without you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, ending.

GOODY GOODY

Adapted by David Cox, Eriva Heights, Australia
Record: Chinook 002

OPENER, MIDDLE BREAK, ENDING
Join your hands and circle around that ring, goody goody
Reverse back along go single file, goody goody
Men step out, backtrack, meet that lady box the gnat
Grand right and left around, hand over hand you don't fall down
You do sa do and face that corner girl, allemande her
You swing your own and then you promenade
Hip hurray and halleluah, you had it coming to ya
I hope you're satisfied you rascal you

FIGURE
Head two couples promenade half way, goody goody
A right and left thru you turn the girl I say, goody goody
Square thru and count to four, go walking 'round the floor
Right and left thru turn that Sue, star thru across and now you
Pass thru and swing that corner girl, goody goody
Left allemande and then you promenade
You found yourself a brand new Sue and she's a goody goody like you
I hope you're satisfied you rascal you.

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOODTIME POLKA SQUARE

As called by Coy Cowan, Tampa, Florida
Record: Hi-Hat 329

INTRO
— — — Ladies promenade inside
 OPENER, MIDDLE BREAK, CLOSER
 (by Ed Keen and Ernie Kinney)
Once around inside like that, meet your partner, box the gnat 'n Just the men left hand star around — — —
Take your maid star promenade, go walkin' right on down — the Men back out a full turn 'n circle left around —
Circle round the land —, your corner allemande —
Come on back and bow to your own — (Promenade)
We'll dance that good time polka — — — cause
Nobody wants to go home (Heads promenade)

FIGURE
 (Based on Ed Gilmore's Heel and Toe Polka)
Halfway around will do, come down the middle half square thru

SPLIT TWO ROUND ONE TO A LINE 'N THEN

— (forward and back)
Forward 'n back then face your corner get set for heel 'n toe
Heel 'n toe out you go, a heel 'n toe 'n —
Heel 'n toe out you go, heel 'n toe 'n give her a swing
Twice around then keep 'er for your own — (promenade) we'll
Dance that good time polka — — — cause
Nobody wants to go home (Heads promenade)
(Ladies promenade inside)

SEQUENCE: Opener, Figure twice, Break, Figure twice, Closer

NOTE: In the above figure Coy has fitted the pattern into a 64-beat sequence that is actually in the form of a quadrille. He has arranged the words so that all dance action is called or prompted just preceding the next 8-count musical phrase.

HASTA LA VISTA

Adapted by David Cox, Eriva Heights, Australia
Record: Windsor 5054

OPENER, MIDDLE BREAK, ENDING
All join hands and circle, circle left you know
All the way around until you get to Mexico
Left allemande your corner, run back a do sa do
Four men star left one time around you go
Turn partner by the right and go left allemande
Come on back and swing your own, then promenade the land
Well Hasta la Vista, Hasta la Vista, Jose done and gone
Eeeey-ha, how they carry on

FIGURE
Head two couples promenade, half way around the ring
Come down the middle, cross trail thru, around just one and then
Move into the middle and do sa do, back to back you know
Make a right hand star and turn it, one time around you go
Left allemande your corner, run back a do sa do
Swing and twirl the corner, then promenade her home
Well Hasta la Vista, Hasta la Vista, Jose done and gone
Eeeey-ha, how they carry on

SEQUENCE: Opener, Figure twice, Middle break, figure twice, ending.

I AIN'T DOWN YET

Adapted by Ken Kernen, Phoenix, Ariz.
Record: MacGregor 2028

OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring
You chain this lady on home I sing
All promenade that square, go walking home right there

You take your lady home, sides (heads) face grand square
 — — —, — — —
 — — —, — — — reverse
 — — —, — — —
 — — —, — — —

FIGURE

Heads (sides) promenade and go half way
Down the middle and right and left thru I say
Side (head) man and corner girl go up and back
Square thru you know
You count to four you go
Go to the outside and do a do sa do
Hey run to the corner, swing and promeno
Promenade a new dear and you may hear from the rear
I ain't down yet

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I DON'T KNOW WHY

By Ken Kernen, Phoenix, Arizona

Record: Shaw 509
 OPENER, MIDDLE BREAK, ENDING
Left allemande your corner, turn partner by the right
Go once around and then the men star left
It's once around and then, turn partner by the right
Left allemande and weave around the ring
You never seem to want my romancing
You do sa do this partner and then you promenade the ring
I don't know why, I love you like I do
I don't know why, but I do

FIGURE
Head (Side) two couples promenade, half way 'round the ring
Come down the middle and do a right and left thru
Same couples do sa do and then you face the sides
Circle to the left, go once around
Star by the right hand, go once around and then
Girls turn back and swing that man and then you promenade and sing
I don't know why, I like to dance with you
I don't know why, but I do

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

I GET THE BLUES WHEN IT RAINS

Adapted by David Cox, Chittaway South, Australia

Record: Rockin' "A" 1352
 OPENER, MIDDLE BREAK, ENDING
Join hands and circle around the town
Left allemande, grand right and left around
You travel round the ring, meet your partner right hand swing
All four men star left one time around and then
Meet your girl and do a do sa do
Swing that lady and promenade her home
It rained when you found her, it rained when you lost her
That's why I'm so blue when it rains

FIGURE
Head two couples promenade half way around the ring
Down the middle a right and left thru you turn the girl my friend
Square thru you know, four hands around you go
Do sa do your corner one time don't be slow
Star thru and then two ladies chain across the ring
Turn them round, chain them back and promenade I sing
It rained when you found her, it rained when you lost her
That's why I'm so blue when it rains

SEQUENCE: Opener, Heads figure twice, Middle break, Sides figure twice, Ending.

AUTHOR AUTHOR

How are you at composing this type of singing call adaptation? We're constantly on the lookout for rewrites that can be used with the newer dancers. At the same time there are new singing calls written to excellent tunes that may have only one or two difficult movements which might take only a slight rewrite in order to bring them into the Mainstream plateau of club dancing. We're always happy to consider material for publication.

At the same time your dances for other sections of the Workshop will be gladly received. Send any material to this publication in care of the Workshop editor, 462 North Robertson Boulevard, Los Angeles, California 90048 — and, thank you.

IT'S A GOOD DAY

Adapted by David Cox, East Gosford, Australia

Record: Windsor 5056

OPENER, MIDDLE BREAK, ENDING

Four ladies chain, you turn 'em round

Heads square thru while the sides promenade

Half way 'round the ring

And then a right and left thru

Left allemande, and weave 'round that ring

It's a good day for cleaning your shoes

Do sa do, promenade 'em by twos

Everything to gain and nothing to lose

It's a good day from morning till night

FIGURE

Heads promenade three quarters around

Sides a right and left thru

And you turn 'em around

Pass thru and do sa do one time you know

Star thru, and two ladies chain

Cross trail thru and the corner you swing

Swing that girl, promenade 'em again

Everything to gain and nothing to lose

It's a good day from morning till night

SEQUENCE: Opener, Figure twice, Middle

break, Figure twice, Ending.

MARSHMALLOW WORLD

Adapted by Jo Clinefelter, Lincoln, Nb.

Record: MacGregor 2138

OPENER, MIDDLE BREAK, ENDING

(Circle left) The world is a snowball
see how it grows

That's how it goes, whenever it snows

Left allemande your corner

Turn partner by the right

Now allemande left your corner

Gonna weave that ole ring

Oh, it's a yum-yum-yummy world

made for sweethearts

Meet your girl do sa do once

and then (promenade)

It's a sugar date, what if spring is late?

In the winter it's a marshmallow world

FIGURE

Now those heads promenade, go halfway

Come down the middle

Do the right and left thru (turn 'em too)

Square thru four hands

Yes you count them too

Do sa do the corner don't be late (same girl)

Left allemande, do sa do back at home now

Swing the corner girl and then promenade

And the sun is red like the pumpkin head

It's shinin' thru that ozone tree

TAG

Swing her in a marshmallow world

In winter it's a marshmallow world

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending, Tag.



OLE SLEW FOOT

Adapted by Bob Young, Wilmington, Delaware

Record: 4-Bar-B 6005

OPENER, MIDDLE BREAK, ENDING

(Circle left) High on a mountain,
what do you see

Bear tracks, bear tracks, looking back at me

Men star by the right hand,
go once around the ring

Left allemande the corner,
grand right and left you go

He's running 90 miles an hour,
taking 30 feet a jump

Do sa do your honey and promenade that ring

He ain't never been caught,
he ain't never been treed

Ole Slew Foot he looks a lot like me

FIGURE

Heads (sides) promenade and go, half way

around

Come down the middle with a right and left

thru, turn that pretty Sue

Face your corner lady, do a do sa do right

there

Left allemande this lady, do sa do your own

Four little ladies chain it,

three quarters 'round you go

Pull the ladies right on out,

swing and promeno

He ain't never been caught,

he ain't never been treed

Some folks say he looks a lot like me

SEQUENCE: Opener, Heads figure twice, Break,

Sides figure twice, Ending.

RHYTHM OF THE RAIN

Adapted by Ken Kernen, Phoenix, Arizona

Record: Rhythm Records RR-125

OPENER, MIDDLE BREAK, ENDING

Allemande your corner, turn your partner by

the right

Left to corner lady pull her by (swing the next)

Join your hands and circle to the left around

you go

Allemande new corner, turn partner by the

right

Left to corner lady then you pull her right on by

Swing your own and promenade her on the sly

Rain in her heart and let the love

In her start to grow

FIGURE

Heads (sides) you promenade and travel half

way 'round

Down the middle pass thru (U turn back)

Side (heads) you promenade and travel half

way 'round

Down the middle pass thru (U turn back)

Join your hands and circle to the left around

you go

Left allemande new corner, do sa do

Promenade and let the love in her

Start to grow

SEQUENCE: Opener, Figure twice, Middle

Break, Figure twice, Ending.

ROLLIN' WITH THE FLOW

Adapted by Ken Kernen, Phoenix, Arizona

Record: Windsor 5074 or Chinook 004

OPENER, MIDDLE BREAK, ENDING

Do an allemande left the corner, turn partner

by the right

All four men star by the left go once around

tonight

Pick partner up and promenade and don't you

dare slow down

Heads (sides) wheel around and do the right

and left thru

Turn the girl and then star thru, pass thru

U turn back, swing partner, promenade

Somehow it's on and on I go

Ah, but I just keep rollin' with the flow

FIGURE

Head (side) couples right and left thru now turn

'em and then

Cross trail thru, go 'round just one

and make a line

Back out and circle eight go walking

'round in time

Left allemande the corner

weave on down the line

Weave and wind in and out and when you meet

You do sa do and promenade -- --

And I still love rock and roll -- --

But I keep on rollin' with the flow

TAG

Yes I keep on rollin' with the flow

SEQUENCE: Opener, Figure twice, Middle

break, Figure twice, Ending, Tag.

SOME BROKEN HEARTS NEVER MEND

Adapted by Bob Young, Wilmington, Delaware

Record: Rhythm Records 115

OPENER, MIDDLE BREAK, ENDING

(Circle left)

Coffee black and a cigarette

Start this day like all the rest

Left allemande and a do sa do her

Left allemande now, you weave that ring

Some broken hearts never mend

Do sa do and then you promenade 'em home

Some tear drops never dry

And my love for you will never die

FIGURE

Four ladies chain, go straight across

One and three (two and four)

promenade halfway around

Come down the middle with a right and left thru and turn 'em
Four ladies chain and go
It's straight across that ring you go
Well, face the corner do sa do
It's once around you go
Swing this girl and then you promenade 'em home
Some tear drops never dry
And my love for you will never die
TAG
Yes, my love for you will never die
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending, Tag.

SOMETHING'S NICE ABOUT YOU
Adapted by Chip Stewart, Longmont, Colorado
Record: Blue Star 2038
Use opener, break and closer as on record
OPENER, MIDDLE BREAK, CLOSER
(Circle left) There's something nice about everyone
But especially nice about you
Allemande left with your corner, come home do sa do
Four men star left go once around
Turn your partner by the right, your corner allemande
Come back and promenade go walking hand in hand
Well there's something nice about everyone
But everything's nice about you
FIGURE
Head (side) couples promenade about half way 'round
Come down the middle do a right and left thru Rollaway with a half sashay, go up and back that way
Star thru, then do a right and left thru
Well now you dive thru, pass thru, your corner lady swing
(Yes) swing that corner lady and promenade that ring
Well there's something nice about everyone
But everything's nice about you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SUMMER SOUNDS
As called by Missy Schlorer, Hoffman Estates, Illinois
Summer Sounds has been a continual favorite of dancers since the late Bob Dawson introduced it in 1969. We present a smooth Basic Level adaptation of it as called by Missy Schlorer at the summer 1978 Lloyd Shaw Dance Fellowship.
Record: MacGregor 2051
OPENER, MIDDLE BREAK, CLOSER
(Circle left)
Listen to the music of the carousel
The ting-a-ling-a-ling of the ice cream bell
Allemande left your corners, your partner do sa do
Men star left — it's once around you go
When you meet your honey, you do sa do around
Left allemande the corner, come home and promenade
Here comes summer sounds
The summer sounds I love
FIGURE
Heads (Sides) right and left thru and turn your pet
Then cross trail back to an allemande left Box the gnat with partner, pull her right by Left allemande to a grand old right and left When you meet your honey you do sa do around Go back and swing the corner lady, promenade the town

Here comes summer sounds
The summer sounds I love
TAG
The summer sounds I love
SEQUENCE: Opener, Figure twice, Break, Figure twice, Closer, Tag.

The adaptation which follows is a simple prompted quadrille that has particularly good flow. Although it contains the grand flutter wheel figure which is not within the Basic Program plateau, dancers should have no problem with the figure once flutter wheel has been taught.

SUNSET QUADRILLE

By Ken Kernen, Phoenix, Arizona

Music: Queen's Quadrille — MacGregor 7695
Prompt the action as follows:
Intro — — —, All four ladies flutter wheel
1-8 — — —, Join your hands and circle left
9-16 — — —, Four men reverse flutter wheel
17-24 — — —, Take this lady, promenade
25-32 — — —, Heads (sides) wheel right and left thru
33-40 — — —, Star thru, pass thru
41-48 Swing — and promenade, — — —
49-56 — — —, — — —
57-64 — — —, (All four ladies flutter wheel)
Etc.
SEQUENCE: Figure through four times.

TOP OF THE WORLD

Adapted by Bill Litchman, Albuquerque, New Mexico

Record: Hi Hat 431
OPENER, MIDDLE BREAK, ENDING
Four little ladies chain across I say --
Join your hands and circle left around that way --
The ladies in the men sashay, you circle left that way -
Ladies in the men sashay, left allemande (weave the ring)
I'm on the - top of the world looking - down on creation
You'll do sa do and then you'll promenade --
The love that I've found, ever since you've been around
Has put me on the top of the world --
FIGURE

Head (side) two couples promenade halfway --
Down the middle right and left thru don't take all day --
Four ladies chain across the hall you turn them on around you all
The girls star right go back home (do paso) --
You turn your corner with the right hand 'round, your partner with the left hand 'round
Swing that corner girl and promenade --
The love that I've found, ever since you've been around
Has put me on the top of the world --
SEQUENCE: Opener, figure twice, middle break, figure twice, ending

TURN ON YOUR LIGHT AND LET IT SHINE

Adapted by David Cox, Gosford, Australia
Record: Red Boot 164
OPENER, MIDDLE BREAK, CLOSER
Four ladies promenade once around the ring go Come back and swing with your man
Join hands circle to the left around the ring go Left allemande and do the right and left grand (why don't you)
Turn on your light and let it shine shine shine
Swing your girl and promenade
Be a beacon in someone else's life
Turn on your light and let it shine
FIGURE

Head two couples square thru
Four hands around the ring go
Meet the corner girl and do sa do
Do the right and left thru
turn the girl and dive thru
Square thru three quarters round and then (why don't you)
Allemande left, run back do sa do
Your corner swing and promenade her home
Be a beacon in someone else's life
Turn on your light and let it shine
SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending

12th STREET RAG

Adapted by Ken Kernen, Phoenix, Arizona

Record: Chaparral 505
OPENER, MIDDLE BREAK, CLOSER
Allemande left the corner then you weave around the ring
Go in and out around you go until you meet your own
Do sa do with the pretty little maid and then you promenade
Just keep on walking don't slow down, keep promenading go 'round
Everybody wheel around with a full turn and then
Let the ladies chain straight across, and turn them on around you know
You chain them back and everybody promenade go 'round the track
We're dancin' to the 12th Street Rag
FIGURE
1 and 3 (2 and 4) go into the middle and come on back you know
Square thru three quarters 'round the ring you go
Do a courtesy turn with a full turn and face out and then
Roll away and separate go around one (into the middle)
Star by the right go once around and to the corners go
Left allemande that corner, then walk right by your own
Swing the next and make it quick, you promenade go 'round
We're dancing to the 12th Street Rag
SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides, Closer.

WILD ABOUT HONEY

Adapted by Ken Kernen, Phoenix, Arizona

Record: Chaparral C-203
OPENER, MIDDLE BREAK, CLOSER
(Same as opener-closer on original)
Sides face grand square
First time I saw her, my heart felt a little bit funny
And I just knew — I had to have Honey (Circle to the left)
Lips like cherry wine, feel good touching mine
Left allemande and promenade her back home
I'm such a fool about
Don't want to live without Honey
FIGURE
Heads (sides) square thru and go
Four hands around get to the corner (Do sa do)
That same girl swing and then
Join hands and circle left now —
Lips like cherry wine feel good touching mine
Left allemande and promenade her back home
I'm such a fool about
Don't want to live without Honey
TAG
I'm such a fool about
Don't want to live without Honey
SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.

SINGING CALLS

NOSTALGIA IS ALWAYS with us and we find it difficult not to make comparisons when it comes to singing calls. It wasn't too many years ago when the total number of singing calls in use might be a dozen. These would generally include such goodies as Life on the Ocean Wave, Oh Susanna, Hot Time in the Old Town Tonight, Marching Through Georgia, Glory Hallelujah, etc. When Joe Lewis came out with Alabama Jubilee other choreographers sunk their teeth into the possibilities. By the end of the 1960s square dance recording companies were pouring out hundreds of singing calls every year and during 1978-79 there were some months when as many as 50 new singing call releases were issued. Each month our record reviewer selects four singing calls carried in the Workshop during 1978 and 1979.

AFTER THE STORM

By Curtis Thompson, Houston, Texas
Record: Lore #1167, Flip Instrumental with Curtis Thompson

OPENER, MIDDLE BREAK, ENDING
Well the four ladies chain across
 Turn 'em with the left hand then roll away
 Circle to the left go movin' around and
 Four little ladies rollaway circle left
 Left allemande corner weave the ring
 After the storm will come the sunshine
 Then do sa do and promenade that ring
 After the storm there will be rainbows
 And don't our love look better after rain

FIGURE:
 The head two couples square thru
 Four hands around to the outside then
 Right and left thru gonna do sa do
 Make an ocean wave balance there and
 You'll trade the wave to left allemande
 Weave the ring after the storm will
 Come the sunshine gonna do sa do
 Take that corner promenade the ring
 After the storm there will be rainbows
 And don't our love look better after the rain

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ALL WRAPPED UP IN YOU

By Wade Driver, Houston, Texas
Record: Rhythm #117, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING
Circle left you are my good times
 Left allemande do sa do and
 Those men star left turn thru at home
 Left allemande swing your own promenade
 Cause I'm all wrapped up in you

FIGURE:
 Heads square thru four hands around
 Do a sa do swing thru two by two
 Boys run right do a half tag
 Scoot back and go boys run right again
 Slide thru swing that corner lady
 Left allemande promenade
 Cause I'm all wrapped up in you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ANY OLD TIME

By Dick and Marlene Bayer, Fenton, Michigan
Record: Grenn #12163, Flip Instrumental with Dick Bayer

OPENER, MIDDLE BREAK, ENDING
Any old time you're out around my way
 Step right in and say "Howdy Babe"
 Walk out around your corner
 See saw round your own
 Men star right turn it once around you roam
 Allemande left your corner
 Come on home and swing
 Swing that gal promenade that ring
 Slip into your dancing shoes
 We're gonna dance away your blues
 Any old time you're out around my way

FIGURE:

Heads promenade and you go half way
Lead to the right circle up four I say
Make a line go up to middle and back
Pass thru and chase right (check your waves)
Centers trade swing thru boys run right
Left allemande walk by one and
Swing and promenade
Step into our dancing hall
You do the jig and I'll do the call
Any old time you're out around my way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BIG DADDY

By Johnny Creel, Metairie, Louisiana
Record: Lore #1164, Flip Instrumental with Johnny Creel

OPENER, MIDDLE BREAK, ENDING
Sides face grand square
 Who's that slipping down the fire escape
 Who's that sneaking thru the garden gate
 No need searching cause he can't be found
 Big Daddy's Alabamie bound
 Four ladies chain across that ring
 Chain back and promenade I sing no need
 Of searching cause he can't be found
 Big Daddy's Alabamie bound

FIGURE:
 Heads square thru four hands you go
 Round that corner do a do sa do
 Curlique follow your neighbor and go
 Left allemande come back do sa do
 Corner swing swing and whirl
 Left allemande come back promenade no need
 Of searching cause he can't be found
 Big Daddy's Alabamie bound

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BLUETAIL FLY

By Brian Hotchkies, Dudley, N.S.W., Australia

Record: Top #25349, Flip Instrumental with Brian Hotchkies

OPENER:
Bow to your partner and corner too
Then half sashay that's what you do
Bow to the girl on the right of you
Swing the corner you're not through
 *Allemande left with ole' left hand
 Partner right in a right and left grand
 Every other girl with every other guy
 Promenade with the bluetail fly
 Jimmy cracked corn and I don't care
 Jimmy cracked corn and I don't care
 Swing your honey when you get there
 My massa's gone away

MIDDLE BREAK:
 Allemande left allemande that
 Gents back in with a right hand star
 Shoot that star with a full turn Joe
 Pull the corner by you know
 (Repeat from*)

ENDING:

Bow to your partner corner miss
To the opposite lady just blow a kiss
Wave at the girl on the ole' right wall
Swing your partner that's not all
(Repeat from*)

FIGURE:

Head two men and your pretty little girl
Up to the middle and back to the world
Turn opposite lady with a right hand round
Partner now with a left hand round
Corners all with a right hand round
Partners left like a left allemande
Now wrong way with a right and left grand
Every other girl every other hand
Meet new girl box the gnat
Men star by the left like that
Once around to the same new girl
Promenade around the world
Jimmy cracked corn and I don't care
Jimmy cracked corn and I don't care
Swing your honey when you get there
My massa's gone away

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BOOGIE GRASS BAND

By Wade Driver, Houston, Texas

Record: Rhythm #121, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle left
There's a new kind of music going round
It's known as that boogie grass sound
Left allemande do sa do your own
Left allemande weave the ring
 I love to hear Bill sing about Kentucky
 Do a do sa do that girl and promenade
 When you put the music all together
 We can dance to that boogie grass band

FIGURE:
 Those heads square thru four hands you do
 Do sa do around that corner one
 Swing thru and then spin the top my friend
 Boys move up do the right and left thru
 C'mon square thru three quarters round
 Swing that corner round and promenade
 When you put the music all together
 We can dance to that boogie grass band

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BREAK MY MIND

By Marshall Flippo, Abilene, Texas

Record: Blue Star #2087, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Circle to the left baby oh baby
 Tell the man at the ticket stand
 You've changed your mind
 Left allemande that corner do sa do
 Gents star left around that ring
 Turn your partner by the right
 Do a left allemande
 Wanna come on back promenade so fine
 Break my mind break my mind oh Lord
 If you leave you're gonna
 Leave a babblin' fool behind

FIGURE:
 Head couples square thru four hands
 With corner lady do a do sa do
 Slide thru pass thru partner trade
 Go right and left across the ring
 Ladies lead dixie style
 Girls run around one man girls trade
 Cast off half and promenade
 Break my mind break my mind oh Lord
If you say goodbye gonna break my mind

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BUCKET TO THE SOUTH

By Allen Tipton, Knoxville, Tennessee
Record: Red Boot #1243, Flip Instrumental with
 Allen Tipton
 OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the ring
Around you go home you go and
Box the gnat do a little do sa do
Join hands circle get walking round the ring
Left allemande then weave around the ring
Gonna take my bucket down to the south
Fill it up with memories bring it on back
Do sa do then you'll all promenade
Grandma used to scold me
What a good boy that I should be
I wish that she could hold me on a
Cold and rainy night

FIGURE:

Head couples square thru four hands around
Split the sides around one make a line of four
Pass thru and ends fold
Right and left thru now turn the girl
Do a do sa do and do a eight chain four
Gonna take my bucket down to the south
Fill it up with memories bring it on back
Swing the corner there then you'll promenade
Grandma used to scold me
What a good boy that I should be
I wish that she could hold me
On a cold and rainy night

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CAJUN SQUARE

By Al Horn, Penrose, Colorado
Record: Prairie #1015, Flip Instrumental with Al Horn

OPENER, MIDDLE BREAK, ENDING
Circle left I'm going down to Louisiana
Gonna' find myself a cajun band
Left allemande your corner turn thru
Allemande then right and left grand
Laissez les bontemps rouler
(La-say lay bow-taw ho-lay)
Turn thru again allemande promenade
That's what the cajun people say
Laissez les bontemps rouler
(La-say lay bow-taw ho-lay)

FIGURE:

Four ladies chain about three quarters
Heads pass the ocean go (swing thru)
Boys run to the right stroll and cycle
When you're thru girls trade wheel and deal
Dive thru square thru three quarters
Left allemande then right and left grand
Today will soon be yesterday swing
Laissez les bontemps rouler
(La-say lay bow-taw ho-lay)

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CAMPTOWN RACES

By Don Ross, Houston, Texas
Record: Payote #201, Flip Instrumental with
 Don Ross

OPENER, MIDDLE BREAK, ENDING
Circle left started to town and
My hoss broke down do di do di
Blacksmith shop on the other side of town
Do di do di left allemande corner girl
Do sa do your own men star by old left hand
One time around you go turn partner
By the right corners allemande
Do sa do and promenade
Go walking around the land I'm
Gwine run all night I'm gwine run all day
I bet my money on a bob tailed nag
Somebody bet on the bay

FIGURE

One and three gonna promenade halfway
Round you go into the middle and
Curlique walk and dodge circle four halfway
Veer to the left and then ferris wheel
Move it up square thru three hands
Three hands around you go swing thru
Turn thru swing the corner
Promenade you do I'm gwine to run all night
I'm gwine to run all day
I bet my money on a bob tailed nag
Somebody bet on the bay

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DON'T WORRY ABOUT THE MULE LOAD THE WAGON

By Dave Taylor, Naperville, Illinois
Record: Blue Star #2051, Flip Instrumental with
 Dave Taylor

OPENER, MIDDLE BREAK, ENDING
Well you said you wouldn't leave me
Cause you didn't want to grieve me
And you couldn't stand to see tears in my eyes
Allemande left corner lady do sa do your baby
Four ladies promenade around inside
When you're home swing your partner
Round and round allemande left
Come back and promenade go round now
If you think I'm gonna cry
Your feet are draggin'
Don't worry 'bout the mule
Just load the wagon

FIGURE:

Head two couples promenade go
Halfway around with your maid
Sides a right and left thru and
Turn your lady square thru four hands
Around that floor to outside two
Then do sa do an eight chain four
Don't worry 'bout the mule
Just load the wagon swing corner girl
And promenade her
I can make it without baby
And I ain't braggin'
Don't worry 'bout the mule
Just load the wagon

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DOWN ON BOURBON STREET

By Bob Augustin, Metairie, Louisiana
Record: Bob Cat #105, Flip Instrumental with
 Bob Augustin

OPENER, MIDDLE BREAK, ENDING

Four ladies chain the ring
Turn the girls and hear me sing
Rollaway and circle left you know
Four ladies rollaway circle left
Till you hear me say left allemande
Weave the ring way down on Bourbon Street
That's where you get that beat
Do sa do and promenade
Promenade the ring get home and swing
Way down on Bourbon Street

FIGURE:

Head couples square thru four hands you go
Around that corner girl a do sa do
Star thru and flutter wheel
Straight across the ring you go
Sweep one quarter more right and left thru
Pass to the center and square thru
Three quarters round and swing
Swing that corner promenade
Promenade your doll back to the hall
Way down on Bourbon Street

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FEELIN' TOO GOOD TODAY BLUES

By Jack O'Leary, Glastonbury, Connecticut
Record: Top #25350, Flip Instrumental with
 Jack O'Leary

OPENER, MIDDLE BREAK, ENDING
Allemande left girls star right gents promenade
Allemande left men star right ladies promenade

Allemande left corner weave around the ring
Weave in and out around you go
Do sa do with partner do a left allemande
Swing your lady then promenade the land

I'm feelin' too good today

Got the feelin' too good today blues

FIGURE:

One and three right and left thru
Roll a half sashay star thru and
Right and left thru that way

Pass thru trade by curlique and then
Scoot back boys run right my friend
Slide thru pass thru trade by

Swing the corner maid
Swing that girl and promenade I say
I'm feelin' too good today

Got the feelin' too good today blues

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FIFTY SEVEN CHEVROLET

By Harry Lackey, Greensboro, North Carolina
Record: Kalox #1237, Flip Instrumental with
 Harry Lackey

OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Come and look at this old faded photograph

Baby tell me what it brings to mind
It's a picture of that ole 57 Chevrolet
I wish I could drive it one more time

Four ladies hit the road get walkin'
Get home swing and promenade
The first love we tasted

The good love we're still living
We owe it to that ole 57 Chevrolet

FIGURE:

Head two couples square thru four hands
With the sides make a right hand star
Heads star by the left turn it one time
Same two do the right and left thru
Swing thru two times you'll double do it now
Boys run you'll promenade
The first love we tasted
The good love we're still living
We owe it to that ole 57 Chevrolet

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FOOLS FALL IN LOVE

By Rod Shuping, Clovis, California
Record: Hi-Hat #493, Flip Instrumental with
 Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Circle left fools fall in love in a hurry

Fools give their heart much too soon
Left allemande come back a do sa do
Men star by the left once around you know

Turn thru with the partner

With the corners allemande do sa do and
Promenade I used to laugh now I understand
Shake the hand of a brand new fool

FIGURE:
One and three square thru go four hands
Around the corner lady do sa do

Make a wave girls trade then recycle
Do a right and left thru and turn and
Now dive thru zoom centers square thru

Three quarters round swing corner girl
Promenade I used to laugh now I understand
Shake the hand of a brand new fool

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GIMMIE BACK MY BLUES

By Nate Bliss, Tucson, Arizona
Record: Blue Star #2078, Flip Instrumental with
Nate Bliss
OPENER, MIDDLE BREAK, ENDING
Circle left way down in Southern Arizona
Lived a rich girl they called Imogene
Walk around your corner see saw partner
Left allemande weave around that ring
Now buddy I know don't marry for dough
Do a do sa do then promenade
Cause I'm telling you son
If you marry for money you're gonna
Earn every penny
FIGURE:
Heads square thru four hands you do
Meet them two swing thru you do
Boys run and then ferris my friend
Veer left stroll and cycle you do
Boys fold and then right and left grand
Hand over hand then you promenade
Being rich ain't no fun so I'm gonna run
Hey judge won't you gimme back my blues
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GIMMIE BACK THOSE BLUES

By Beryl Main, Golden, Colorado
Record: Chaparral #404, Flip Instrumental with
Beryl Main
OPENER, MIDDLE BREAK, ENDING
Circle left
Way down in southern West Virginia
Lived a girl named Emma Jean
Well now the men star right
Go one time around left allemande and
Weave that ring my Mama she told me
Don't marry for money do sa do
Promenade hello good times
So long ramblin' come on now
Gimmie back those blues
FIGURE:
Well the heads you promenade and go
Halfway round the ring
Come down the middle star thru zoom
Everybody double pass thru and
Cloverleaf you do the centers
Square thru three quarters round
Allemande the corner do sa do own
Swing corner promenade her
Hello good times so long ramblin'
Come on gimmie back those blues
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GIRL WITH GARDENIAS

By Johnnie Wykoff, Indianapolis, Indiana
Record: Red Boot Star #1238, Flip Instrumental with Johnnie Wykoff
OPENER, MIDDLE BREAK, ENDING
Sides face grand square one starry night
In a little town in old Mexico
I found my love down by the sea
Where soft trade winds blow four ladies chain
Chain back and promenade the square
And I lost my heart to the
Girl with gardenias in her hair
FIGURE:
The heads rollaway pass thru
Around just one make a line
Half square thru trade by
Do sa do you go do an eight chain thru
Four hands and then corner swing
Promenade the square I lost my heart
To the girl with gardenias in her hair
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOODBYE MY LADY LOVE

By Bud Whitten, Jonesboro, Georgia
Record: Thunderbird #196, Flip Instrumental with Bud Whitten
OPENER, MIDDLE BREAK, ENDING
Join hands circle left around that way
Walk around left hand lady see-saw your own
Men star right turn it one time tonight
Left allemande corner weave the ring
Goodbye my lady love farewell my turtle dove
Do sa do and then you promenade
Promenade her back to me love her
so tenderly
Goodbye my lady love goodbye
FIGURE:
Heads rollaway up to the middle that way
Box the gnat fan the top
(Girl three quarter boy move up)
Right and left thru turn the girl pass thru
Circle four the outside pair
Make a line of four right there slide thru
Square thru three quarters around you do
Swing the corner lady promenade
Promenade her back to me love her tenderly
Goodbye my lady goodbye
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOOD DEAL LUCILLE

By Deuce Williams, Detroit, Michigan
Record: Grenn #12162, Flip Instrumental with Earl Johnston, Vernon, Connecticut
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring
Rollaway and circle left my friend
Rollaway and circle left go walking around
Left allemande and weave the ring
Do sa do and then you promenade
Promenade around the track go
All the way round 'til you get on back
Ah ha good deal Lucille
FIGURE:
Those heads promenade halfway in time
Gonna lead on out to the couple
on the right
Circle make a line move up to middle
and back
Do a right and left thru pass thru
Tag the line face into the middle and
Box the gnat then cross trail thru
Swing your corner and promenade
her too
You promenade around the square
With your head in heaven like
walkin' on air
Ah ha good deal Lucille
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOOD HEARTED WOMAN

By Wade Driver and Pat Barbour,
Houston, Texas
Record: Rhythm #119, Flip Instrumental with Wade Driver and Pat Barbour
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
A long time forgotten are dreams that
Just fell by the way the good life
He promised ain't what she's living today
Left allemande weave the ring
She never complains of the bad things done
Do sa do and promenade
She talks about the good times they've had
And all the good times to come
FIGURE:
Heads promenade go halfway around
Come down the middle and square thru four
Four hands around and then
Right and left thru my friend
Turn the girl slide thru
You square thru again

Four hands around that ring now trade by
Corner lady swing swing and promenade
She's a good hearted woman in love
With a good timing man
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOTTA QUIT LOOKIN' AT YOU BABY

By Paul Marcum, Nashville, Tennessee
Record: Roadrunner #102, Flip Instrumental with Paul Marcum
OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters round
Rollaway circle left move 'round the town
You and I must hide our love so no one can see
Left allemande with corner girl
Weave around for me gotta quit lookin'
At you baby or someone's gonna know
Do sa do the lady promenade and go
Gotta quit lookin' at you baby
When you're lookin' back at me
Gotta quit lookin' at you baby or
Someone's gonna see
FIGURE:
Head two couples square thru four hands
Make a right hand star roll it around
Heads star left in middle once around
To same two split those two round one and
Make a line rock it eight to middle and back
Curlique then boys run right and
Swing corner promenade again
Gotta quit lookin' at you baby
When you're lookin' back at me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GREAT AFTERNOON

By Gary Shoemake, Carrollton, Texas
Record: Chaparral #304, Flip Instrumental with Gary Shoemake
OPENER, ENDING
Circle left eight beats of singing fill
— — — —
Walk around corner see saw own
Men star right one time you roam
Left allemande your corner come back one
Swing that girl then promenade
I can't say we had a good morning
But dang it's been a great afternoon
MIDDLE BREAK
Four ladies chain across you go
Rollaway and circle to the left
Four ladies rollaway and circle that ring
Left allemande then you weave that old ring
My morning headache lasted til noon
Do sa do and then you promenade
I can't say we had a good morning
But dang it it's been a great afternoon
FIGURE:
Head two couples square thru and go
Round that corner lady do sa do her
Swing thru then the boys run right then
You bend the line right and left thru
Well those ladies lead dixie style
Gonna' make your ocean wave
Slip the clutch left allemande
Come back and promenade
I can't say we had a good morning
But babe it's been a great afternoon
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GREAT BIG ROLLIN' RAILROAD

By Vaughn Parrish, Boulder, Colorado
Record: Kalox #1221, Flip Instrumental with Vaughn Parrish
OPENER, ENDING
Sides face grand square
We're a great big rollin' railroad
That every body knows
We were born of gold and silver spike
A hundred years ago

We're a thousand wheels of freight train
 Hear the diesel engine's power
 We're the Union Pacific four ladies chain
 Chain the ladies over turn and chain 'em back
 Turn the girl with an arm around
 Then promenade the track
 We're a million miles of history
 Shinin' in the sun
 We're the Union Pacific
 And our story's just begun
 MIDDLE BREAK:
Face your partner grand Q
FIGURE:
Four ladies make a ring
Circle to the left from where you are
Turn your partner by the left your corner right
Make a wrong way that
Boys to the middle with a left hand in
Back up you know shoot the star
Left allemande then bow real low
Weave the ring from the green fields of prairies
To the Blue Pacific shores
Swing and whirl the pretty little doll
And promenade once more
Cross the flats at Salt Lake City
On to Vegas and L.A.
We're the Union Pacific
And we got the right of way
 Note: Grand Square can be used instead of the Grand Q for the break.
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HARVEST MOON

By Daryl Clendenin, Portland, Oregon
Record: Chinook #025, Flip Instrumental with Daryl Clendenin
 OPENER, MIDDLE BREAK, ENDING
Sides face grand square shine on
Shine on harvest moon up in the sky
 I ain't had no lovin' since January February
 All four ladies promenade one time around
 You're gonna get back and swing
 Left allemande and promenade that ring
 So shine on shine on harvest moon
 For me and my gal
FIGURE:
 Heads promenade travel three quarters round
 Sides right and left thru turn 'em around
 Pass thru curlique split circulate
 Boys run right around you do go
 Right and left thru and turn 'em too
 Star thru pass thru corner you swing
 Swing the corner promenade that old ring
 Shine on shine on harvest moon
 For me and my gal
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HONEYSUCKLE ROSE

By Joe Salte, McKinleyville, California
Record: Chinook #023, Flip Instrumental with Joe Salte
 OPENER, MIDDLE BREAK, ENDING
Walk around corner lady see saw your taw
 Join hands circle left around that hall
 Men star right once around you go
 Left allemande weave the ring you know
 Oh baby baby you look so fine
 Do sa do and promenade her in time
 Tempting lips and smiling eyes
 Honeysuckle rose of mine
FIGURE:
 Four ladies chain straight across you know
 Head couples promenade halfway you go
 Down the middle square thru four hands then
 Meet your corner curlique my friend
 Scoot back the boys run then slide thru
 Swing that corner promenade you do
 Tempting lips and smiling eyes
 Honeysuckle rose of mine
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I DON'T WANNA BE ALONE TONIGHT
 By Andy Petre, Greenwall Springs, Louisiana
Record: Blue Star #2053, Flip Instrumental with Andy Petre
 OPENER, MIDDLE BREAK, ENDING
Circle left I don't wanna be alone tonight
 There's just too many memories to fight
 Do an allemande left with the corner
 Do sa do four ladies promenade go
 Walking round the ring turn partner by right
 Left allemande swing that lady boy then
 Promenade that land promenade that lady
 Swing her hold her tight oh
 I don't wanna be alone tonight
FIGURE:
 Those heads square thru count 'em four hands
 Do sa do the corner one time you go
 Curlique follow your neighbor
 Boys cross run recycle touch a quarter
 Scoot back and roll to face her
 Swing that lady boys and promenade
 Promenade your lady swing her
 Hold her tight ooh
I don't wanna be alone tonight
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I LIKE TO BE WITH YOU

By Jerry Schatz, Cromwell, Connecticut
Record: Hi-Hat #497, Flip Instrumental with Jerry Schatz
 OPENER, MIDDLE BREAK, ENDING
Circle to the left I like to be with you
 You make the sun shine thru left allemande
 Will you box the gnat my friend
 Four ladies promenade inside the ring
 Well turn your partner right full turn
 Left allemande swing your date promenade
 Say baby I'm glad I found you
 Baby I wanna be around you now
FIGURE:
 Head couples promenade halfway
 Down the middle right and left thru
 Curlique tonight boys run to the right
 Do an eight chain thru my friend
 Go all the way and back again
 I used to think the world was lonely
 Swing your corner promenade
 Say baby I'm glad I found you
 Baby gonna' put my arms around you now
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M GETTING HIGH ON LOVE

By Elmer Sheffield, Tallahassee, Florida
Record: Red Boot Star #1247, Flip Instrumental with Elmer Sheffield
 OPENER, MIDDLE BREAK, ENDING
Four ladies promenade around that old ring
 Swing your man around and around
 Join hands circle around you know
 Left allemande and weave the ring
 I'm getting high on love
 Swing and promenade on home
 I've got a buzz like there never was
 I'm getting high on love
FIGURE:
 Heads promenade go halfway around
 Sides you do the right and left thru
 Square thru four hands around you know
 Do sa do and do an eight chain four
 I'm getting high on love
 Swing your corner promenade on home
 I've got a buzz like there never was
 I'm getting high on love
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M GOING BACK SOMEDAY

By John Chavis, Oklahoma City, Oklahoma
Record: Lore #1172, Flip Instrumental with John Chavis
 OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring go
 Join hands circle left walking round
 Four ladies rollaway and circle
 Rollaway go weaving round the ring
 I met my love out in Phoenix
 Do sa do and promenade
 I left my love in old Arizona
 But I'm going back someday
FIGURE:
Heads square thru count to four now
 With sides do a right and left thru
 Do sa do back to back make an ocean wave
 Ladies trade ladies run
 Tag the line to the right wheel and deal
 Circle go half way pass thru
 Left allemande and promenade
 I left my love in old Arizona
But I'm going back day
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M HAPPY EVERY DAY I LIVE

By Denny Lantz, Grants Pass, Oregon
Record: Stirrup #401, Flip Instrumental with Denny Lantz
 OPENER, MIDDLE BREAK, ENDING
Four ladies promenade go once around the ring
 Get on home swing there with your man
 Join hands circle left go walkin' round the set
 Left allemande weave the ring
 I've got the world by the tail
 And a rainbow round my shoulders
 Do a do sa do and promenade
 I work eight hours to draw my pay
 And try to do some good each day
 And I'm happy every day I live
FIGURE:
 Those heads promenade halfway round the ring
 Down the middle with right and left thru
 Square thru in middle count to four
 Four hands around that floor
 Swing thru the outside two boys run
 Do a ferris wheel then those centers pass thru
 Swing the corner girl and promenade
 Some folks may wonder why I'm here
 But I hope I live a thousand years
And I'm happy every day I live
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M KNEE DEEP IN LOVE

By Ernie Nation, Anaheim, California
Record: D & R #128, Flip Instrumental with Ernie Nation
 OPENER, MIDDLE BREAK, ENDING
Four little ladies chain
 Turn the girls and then join hands circle left
 Go walking 'round my friend ladies center
 Men sashay circle left that way
 Ladies center men sashay left allemande and
 Weave 'cause I'm knee deep in love with you
 Do sa do promenade her too
 You're going to drown me before you're thru
 'Cause I done get knee deep in loving you
FIGURE:
 One and three flutter wheel
 It's full around you go same two curlique
 Walk and dodge and go swing thru with
 Outside two boys run to the right ferris wheel
 And when you do centers pass thru curlique
 Follow your neighbor spread swing that lady
 Promenade I say you're going to drown me
 Before you're through 'cause
 I done got knee deep in loving you
ALTERNATE FIGURE:
 One and three square thru four hands
 Do sa do make a wave swing thru boys run
 Couples circulate wheel and deal
 Pass thru trade by swing the corner
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IT DOESN'T MATTER

By Randy Dibble, Medford, Oregon
Record: Chinook #015, Flip Instrumental with Randy Dibble

OPENER

Circle left there you're going baby
Here am I well you left me here
So I could sit and cry left allemande
Do sa do left allemande and weave the ring
Do you remember baby
last September do sa do
Then you promenade her home oh baby
How you drove me crazy
doesn't matter anymore
MIDDLE BREAK, ENDING
Sides face grand square
There's no use in me crying
I've done everything now I'm sick of trying
I've thrown away my nights and
Wasted all my days over you circle left
You go your way honey and I'll go mine
Left allemande and promenade down the line
I'll find somebody new we'll say
We're through and you won't matter anymore
FIGURE:
Heads square thru count 'em four hands
Do sa do that corner one time you know
We'll swing thru and then boys run right
Do a half tag trade and roll and then
Square thru three quarters round you go
Left allemande you swing your own
Promenade go round the land
Oh baby how you drove me crazy
I guess it doesn't matter anymore
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IT'S THE STOPS THAT YOU'VE MADE

By Glenn Zeno, Saco, Maine
Record: Blue Star #2068, Flip Instrumental with Glenn Zeno

OPENER, MIDDLE BREAK, ENDING

Four little ladies promenade
Go once around you know
Pass your partner swing your corner
Swing the corner go join hands and
Circle left go walking around the ring
Now four little ladies whirl away
Then weave around the ring
I see that you're well traveled
Probably been around the world do sa do
Then you promenade this girl
Don't tell me the things you've done
The games you have played
If it's not the miles you've traveled
It's the stops that you've made
FIGURE:

One and three lead to the right circle four
Make two lines when you get there do the
Right and left thru pass the ocean scoop back
When you are thru all eight circulate
Turn thru you do allemande left corner
Come home do sa do swing the corner lady
Promenade her home
Don't tell me the things you've done
The games you have played
If it's not the stops that you've made
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'VE BEEN TO GEORGIA ON A FAST TRAIN

By Tony Sikes, LaPorte, Texas
Record: Circle D #213, Flip Instrumental with Tony Sikes

OPENER, MIDDLE BREAK, ENDING

I've been to Georgia on a fast train honey
I wasn't born no yesterday
Left allemande the corner lady
Do sa do your baby
Men star left roll it round that way
Now turn partner by the right and

Go left allemande

Swing your partner and promenade
I've had a good christian raising
And an eighth grade education
Ain't no use you all treating me this way
FIGURE:

Head two couples square thru four hands
Around corner lady do sa do
Curlique then scoot back right there
my friend
Boys fold two ladies chain across
Flutter wheel you want to move it
Go full around then slide thru
Swing the corner promenade
I got all my country learning
Just milking and a churning
pickin' cotton
Raising cane and baling hay
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'VE GOT THE WORLD ON A STRING

By Bob Bennett, Valdosta, Georgia
Record: Thunderbird #179, Flip Instrumental with Bob Bennett

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn the girl and then
Join hands circle left walk around the ring
Ladies center men sashay circle left and
Ladies center men sashay left allemande weave
Well no one else can love me like my baby can
Do sa do promenade go walking round the land
So if you see me smile and you
don't understand

I've got the world on a string
It's tied to my hand
FIGURE:
Side couples right and left thru
Turn the girl and then heads square thru
Four hands around my friend
Do sa do the corner full around and then
Swing thru go two by two the boys run right
Couples circulate we'll wheel and deal
Pass to center square thru three quarters
Corner swing promenade
go walking round the land
I've got the world on a string
It's tied to my hand
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



JEEPERS CREEPERS

By Jay Henderson, Fresno, California
Record: Scope #634, Flip Instrumental with Jay Henderson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you go
Straight across the ring you know
You roll away and then
Circle to the left go around
Four ladies rollaway circle to left
Men star right turn it once around
Left allemande do sa do at home
Left allemande again and promenade
FIGURE:

Head couples promenade halfway
Side pair do sa do go full around
Swing thru go two by two
Then do a turn thru cloverleaf
New center pair flutter wheel
Go right and left thru turn the girl
Pass thru corner swing
Allemande left new corner
Promenade go round the ring
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

KING OF THE ROAD

By Gary Shoemaker, Carrollton, Texas
Record: Chaparral #303, Flip Instrumental with Gary Shoemaker

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your pet
Join hands circle left around you bet
Men star right roll it one time around
Left allemande your corner then
Weave that ring
Smokin' old stogies baby I have found
Do sa do then you promenade on down
Cause I'm a man of means by no means
King of the road
FIGURE:

Head two couples promenade half way round
Down middle right and left thru
Take your baby home
Square thru and get me four
Go walking round that way
Right and left thru turn the girl
Then rollaway pass thru U turn back
Swing that corner there
Left allemande new corner
Then promenade that square
Cause I'm a man of means by no means
King of the road
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

KNEE DEEP

By Don Williamson, Greeneville, Tennessee
Record: Red Boot #232, Flip Instrumental with Don Williamson

OPENER

Four ladies promenade once around the ring
Back home swing your partner everybody swing
Join hands circle to the left around you go
Allemande the corner weave the ring you know
Well I'm knee deep in loving you
Do a do sa do and promenade her too
It'll probably drown me before I'm thru
Cause I'm knee deep in loving you
MIDDLE BREAK, ENDING:

Sides face grand square
Knee deep in loving you
I done got deeper than I wanted to
It'll probably drown me before I'm thru
Cause I'm knee deep in loving you
Four ladies promenade once around the ring
Swing your own and promenade her
It'll probably drown me before I'm thru
Cause I'm knee deep in loving you
FIGURE:

Head two promenade half around the square
Down middle with right and left thru
Turn that lady there flutter wheel across
Sweep one quarter more you pass thru
Right and left thru turn girl once more
Veer to the left and ferris wheel
Then the center two pass thru and
Swing the corner promenade her
It'll probably drown me before I'm thru
Cause I'm knee deep in loving you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LAWDY MISS CLAWDY

By Wade Driver, Houston, Texas
Record: Rhythm Records #116, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle left

Lawdy lawdy lawdy Miss Clawdy
Girl you sure look good to me
The men star right one time around
Left allemande gonna' weave the ring
I give you all of my money
Do sa do and promenade home
You like to leave me every morning
Don't come home 'til late at night

FIGURE:

Heads promenade go halfway
 Sides do the right and left thru
 Flutter wheel full around
 Sweep a quarter and then pass thru
 Do sa do do an eight chain four
 Singing lawdy lawdy lawdy Miss Clawdy
 Swing your corner around and promenade
 You like to leave me every morning
 Don't come home 'til late at night
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LIVING IN THE SUNSHINE

By Bill Claywell, Louisville, Kentucky
Record: Lou-Mac #123, Flip Instrumental with Bill Claywell

OPENER, MIDDLE BREAK, ENDING
Four ladies chain then you turn them
 With an arm around four couples
 Flutter wheel then join up all your hands
 Circle left around that land
 Allemande your corner girl
 Gonna weave around that land
 I'm living in the sunshine all because of you
 Swing your girl and promenade
 I've been so long in the darkness
 Things seem mighty rough I'm living
 In the sunshine of your tender love

FIGURE:

Four ladies chain turn them
 with an arm around
 Head couples flutter wheel
 and go
 Now two and four curlique
 do a walk and dodge
 Swing allemande your corner
 weave around the ring
 We're living in the sunshine
 of your tender love
 Swing your little girl and promenade
 I've been so long in darkness
 Things seem mighty rough I'm living
 In the sunshine of your tender love
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LONELY WOMAN'S FRIEND

By Jon Jones, Arlington, Texas
Record: Kalox #1223, Flip Instrumental with Jon Jones

OPENER, MIDDLE BREAK, ENDING
Ladies promenade travel once around
 Swing your handsome man around
 and then
Circle left in a ring when you
 find time
 Left allemande weave on down the line
 I've traveled from east to west
 And back again swing your lady and
 Promenade I've searched the
 whole world
 And everywhere I've been the devil
 Ain't a lonely woman's friend

FIGURE:

Heads promenade you dance
 about halfway
 Come down middle and square thru
 I say
 Count to four and then
 Swing thru the outside two
 boys run right
 Ferris wheel you do centers slide thru
 Cross trail thru swing corner lady
 Promenade I've searched the whole
 wide world
 And everywhere I found the devil
 Ain't a lonely woman's friend
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LOOKIN' FOR A FEELING

By Dave Abbott, Redding, California
Record: River Boat #116, Flip instrumental with Dave Abbott
 OPENER, MIDDLE BREAK, ENDING
Circle left I'm lookin' for a feeling
 That I once had with you
 Allemande left and allemande thru
 Go right and left and form a star
 Shoot that star go forward three
 Now turn thru and allemande left promenade
 I've been lookin' for a feeling
 That I lost when I lost you

FIGURE:

One and three promenade halfway
 Two and four go right and left thru
 Square thru four hands around you're to do
 Do sa do and eight chain four
 I've had love and I've had lovers
 Swing the corner promenade
 I've been lookin' for a feeling
 That I lost when I lost you
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LOVE

By Al Davis, Harrison, Arkansas
Record: C Bar C #542, Flip Instrumental with Al Davis

OPENER, MIDDLE BREAK, ENDING
Circle left
Love you made a place for me
 Beside you in your arms left allemande
 Walk back a do sa do now left allemande
 Weave the ring it will be a loving place
 Do sa do and promenade
Love I owe my life to you cause
 You kept me from dying and dying is the
 Only thing I haven't tried
 FIGURE:

Heads promenade halfway round the ring
 Come on down the middle do a curlique
 Boys run right then do a right and left thru
 Veer left and ferris wheel then
 Those center two square thru go three hands
 Swing corner girl left allemande
 Walk back and promenade
When we're walking down the street together
My whole world is walking by my side
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

LOVE OVER EASY

By Glenn Zeno, Sacramento, Maine
Record: Blue Star #2083, Flip Instrumental with Glenn Zeno

OPENER, MIDDLE BREAK, ENDING
Circle left before the sun peeks
 Thru our window kisses I live for
 Make up my day ladies center men sashay
 Circle left go around that way
 Four ladies whirlaway and weave
 Just whisper I love you over coffee
 Do sa do and promenade
 Just give me that honey toast and sunshine
 Love over easy with you
 FIGURE:

One and three square thru four hands around
 Go all the way and then swing thru
 Scoot back just she and you
 Fan the top go two by two do the
 Right and left thru then slide thru
 Pass to the center square thru three hands
 Swing your corner lady promenade
 Just give me that honey toast and sunshine
Love over easy with you
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LOVER'S QUESTION

By Bob Poyer, Plainfield, Illinois
Record: C Bar C #538, Flip Instrumental with Bob Poyer

OPENER, ENDING
Does she love me with all her heart
 Should I worry when we're apart
 It's a lover's question I'd like to know
Does she need me as she pretends
 Is this a game when will I win
 It's a lover's question I'd like to know
 MIDDLE BREAK:

Sides face grand square
Does she love me with all her heart
 Should I worry when we're apart
 It's a lover's question I'd like to know
Heads face grand square
Does she need me as she pretends
 Is this a game when will I win
 It's a lover's question I'd like to know
 FIGURE:

Heads square thru four hands around
 Do sa do the corner one time around
 Swing thru it's two by two and
 Boys run right bend the line
 Then right and left thru
 Ladies lead it's a flutter wheel
 With a whoop whoop whoop
 Slide thru swing that corner
 Swing that lady and promenade
It's a lover's question I'd like to know
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LOVE THE LEAVIN' FROM YOUR MIND

By Glenn Zeno, Saco, Maine
Record: Blue Star #2058, Flip Instrumental with Glenn Zeno

OPENER, MIDDLE BREAK, ENDING
Walk around your corner lady see saw your own
 Men star by the right it's once you go
 Pick up your girl with an arm around
 Star promenade and then girls roll back
 Left allemande weave around the ring
 In and out around and when you meet
 Do a do sa do and promenade
 Let's climb the stairs of love together
 One more time and darlin'
 Let me love the leaving from your mind
 FIGURE:

One and three slide thru
 Then do the right and left thru
 Flutter wheel in the middle around you go
 Pass thru do a do sa do
 Make an ocean wave and then scoot back
 When you're thru men trade and then
 Turn thru left allemande
 Come home a do sa do swing the corner
 Promenade let's climb the stairs together
 One more time and darlin'
 Let me love the leaving from your mind
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HOW DO I RECORD A CALL?

Callers quite frequently find that by appearing on a record they are auditioned by hundreds of people who may someday want to hear them in person. If you have a good recording voice (or if you think you have) and if you have the ability to construct a good singing call, send a sample of both your calling and your choreography to one of the square dance recording companies. The addresses of these organizations appear each month among the advertisements in **SQUARE DANCING Magazine**. And, good luck!

MAGIC CARPET

By Wayne Baldwin, Plano, Texas

Record: **Roadrunner #202**, Flip Instrumental with Wayne Baldwin

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Wish I had a magic carpet together we Could fly we could sail away forever and Watch the world go by four ladies chain Straight across the ring chain back promenade

If I could conjure up a secret potion To steal your heart and make you mine FIGURE:

Heads square thru count four hands now Do sa do the corner swing thru two by two Boys run right bend the line

Go up to the middle and then A curlique cast off three quarters Fan the top and then

Swing the corner girl and promenade If I could conjure up a secret potion To steal your heart and make you mine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MIDNIGHT FLYER

By Mike Hoose, Johnson City, Tennessee

Record: **Red Boot #230**, Flip Instrumental with Mike Hoose

INTRODUCTION

Sides face grand square walk 2 3 4

Ooh midnight flyer engineer

Won't you let that whistle moan

Paid my dues and I feel like traveling on OPENER, MIDDLE BREAK, ENDING

Walk around that corner gal

Come home a do paso turn the partner left

Corner by the right partner left you know

Allemande thar boys back up

You back up down the line slip the clutch

Left allemande weave the ring in time

Ooh midnight flyer do sa do with the girl

And promenade her home paid my dues

And feel like traveling on

FIGURE:

One and three promenade go half way around

Two and four go right and left thru

Turn the girl you see flutter wheel

In the middle and sweep one quarter more

Pass thru do sa do an eight chain four

Ooh swing that corner promenade

Engineer won't you let that whistle moan

Paid my dues and I feel like traveling on

SEQUENCE: Intro, Opener, Figure twice, Middle break, Figure twice, Ending.

MOHAIR SAM

By John Saunders, Altamonte Springs, Florida

Record: **Kalox #1226**, Flip Instrumental with John Saunders

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Who is the hippy who's happening

All over our town

Thrilling all the girls with the lovin'

He lays down

Four boys star left go once around turn thru

Left allemande and promenade with

Fast talkin' slow walkin' good lookin' Mohair Sam

FIGURE:

Heads promenade three quarters round and then

Sides double swing thru ping pong circulate And when you're there new centers swing thru

Turn thru swing your corner go

Left allemande promenade with

Slow walkin' fast talkin' good lookin' Mohair Sam

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MUSIC IS MY WOMAN

By Ernie Kinney, Fresno, California

Record: **Rhythm #131**, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Four ladies chain and you turn her

You rollaway and circle left

Four ladies rollaway and circle

Left allemande weave the ring

Music is my woman do sa do promenade

That's what makes it so easy

To be a music man

FIGURE:

Head couples square thru four hands

You'll do sa do with your corner

Swing thru and those boys run

Couples circulate then wheel and deal

Pass thru trade by swing

Left allemande promenade

That's what makes it so easy

To be a music man

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MY LIFE

By Wade Driver, Houston, Texas

Record: **Hi-Hat #5006**, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Allemande left allemande thar

Forward two and star men swing in

And back on down the line shoot that star

A full turn pull the partner by

Left allemande gonna weave the ring

Wind in and out 'til you meet her

Do a do sa do then promenade

I don't care what you say cause it's my life

Go live your own life leave me alone

FIGURE:

Heads square thru get me four hands

Make a right hand star roll it around

Heads star by the left turn it one time

Do the right and left thru

Turn the lady round (touch one quarter)

Scoot back and then boys you run right

Slide thru swing the corner promenade

I don't care what you say cause it's my life

Go live your own life leave me alone

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



NEVER DID LIKE WHISKEY

By Pat Barbour, Montgomery, Texas

Record: **Rhythm #135**, Flip Instrumental with Pat Barbour

OPENER, MIDDLE BREAK, ENDING

Circle left

I read what's going on in your mind

And that might just be alright but

Right now I'm looking for a good time

Allemande that corner docey your partner

Left allemande gonna weave that ring

Sure like the bright lights love the moonlight

Swing your girl and promenade well

I never did like whiskey but I sure do

Love to dance

FIGURE:

One and three square thru now four hands

Gonna meet the corner lady do sa do

Do a curlique there scoop back now boys

Boys run right eight to middle and back

Those in middle square thru four

Ends left allemande swing the next girl

And promenade well

I never did like whiskey but I sure do

Love to dance

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

NEW MOON

By Billy Lewis, Barry, Texas

Record: **Kalox #1224**, Flip Instrumental with Billy Lewis

OPENER, MIDDLE BREAK, ENDING

Allemande left your corner

Turn a right hand around your own

Four ladies promenade inside the ring

Get back home do a do sa do left allemande

Come on back sides face grand square

You promised with a new moon

You'd be coming back to me

But many moons have passed and

I'm waiting patiently

There's a new moon over my shoulder

And an old love still in my heart

FIGURE

Heads square thru four hands you go

All the way then right and left thru

Why don't you swing thru and then

Oh those boys trade again boys run

Tag the line turn to the right you know

Couples circulate move up left allemande

Walk by one swing the next and

Promenade the land

There's a new moon over my shoulder

And an old love still in my heart

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE NEXT BEST FEELING

By Wade Driver, Houston, Texas

Record: **Rhythm #138**, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle left when the lights are low

And the music is slow and I'm

Holding you close in my arms

The men star right roll it one time around

Left allemande weave that ring and it's

The next best feeling to love you

Do sa do your own and promenade

It's the next best feeling to loving you

I've got a feeling that you feel it too

FIGURE:

Heads promenade travel halfway around

Sides do the right and left thru

Flutter wheel on around sweep a quarter

Double pass thru track if you do

Swing thru boys trade you'll turn thru

Left allemande and promenade

It's the next best feeling to loving you

I've got a feeling you feel it too

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

NIGHT COACH OUT OF DALLAS

By Bronc Wise, Long Beach, California

Record: **C Bar C #546**, Flip Instrumental with Bronc Wise

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

On a night coach out of Dallas

Heading for the bright lights of L.A.

There's not too much in Dallas

To make a man whose free unpack and stay

When you meet your honey promenade the

square

Tonight I'm leaving Dallas maybe

She'll be waiting for me there

FIGURE:

Four ladies chain three quarters

Head couples promenade half way round

Lead to the right a right and left thru

Turn the girl then you curlique (walk & dodge)

Partner trade and roll to face

A right and left grand around the ring

When you meet that lady just promenade

Tonight I'm leaving Dallas I'm

Heading for the bright lights of L.A.

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ONE MAN SHOW

By Jay Henderson, Fresno, California
Record: Scope #623, Flip Instrumental with Jay Henderson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring

Join hands circle left

Go walking around I sing

You do a left allemande

Weave by two and do sa do

The men star left one time around

Turn thru at home left allemande

Promenade you go it gets so lonesome

Carrying on a one man show

FIGURE:

Heads promenade three quarters round

Sides go right and left thru and

Turn the girls around flutter wheel you do

Then pass thru swing thru

Boys trade turn thru and then go

Left allemande swing this lady promenade

It gets so lonesome carrying on a one man show

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ONE-NIGHT STANDS

By Jim Congleton, Sheffield, Alabama

Record: C Bar C #533, Flip Instrumental with Jim Congleton

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade once inside the ring

Get back home and swing the man you know

Join hands circle left around the town

Left allemande corner weave the ring

Move in and out around until you meet

Do sa do and give that girl a swing

Promenade her then walk on around my friend

Putting the miles behind me

Playing the one-night stands

FIGURE:

Those heads square thru four hands

You go get around the corner

Do a little do sa do swing thru

Those boys run to the right

Couples circulate once and go wheel and deal

Veer to the left and couples ferris wheel

Centers square thru three quarters round

Swing that corner girl promenade

Putting the miles behind me

Playing the one-night stands

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

READY FOR THE TIMES TO GET BETTER

By Wade Driver, Houston, Texas

Record: Rhythm #127, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle I've got to tell you I've been

Wracken' my brain

I've got to find a way out

Left allemande do sa do with your own

The men star left you go around

Turn thru at home left allemande

Swing your own and promenade now

It's been too long a time

With no peace of mind and

I'm ready for the times to get better

FIGURE:

Head two square thru four hands

You do sa do with that girl

Swing thru boys run to the right

You'll do a half tag walk and dodge

And a partner trade pass the ocean

Recycle my friend swing that corner

Promenade now it's been too long a time

I'm ready for the times to get better

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RED HOT SPINNING TOPS

By Jack O'Leary, Glastonbury, Conn.

Record: Top #25342, Flip Instrumental with Jack O'Leary

OPENER, MIDDLE BREAK, ENDING

Circle left

Where have all the people gone

I knew from yesteryear and

Where's the laughter that I used to hear

Allemande left your corner

Come back do a curlique boys run right

Allemande left weave around the ring

Take me back to the good old days

Do sa do and promenade I say

Ice cream sodas and lollipops

And red hot spinning tops

FIGURE:

One and three square thru four hands around

Do sa do the outside two you do

Swing thru and then spin the top my friend

When you're there do a right and left thru

Flutter wheel you do sweep a quarter too

Swing that corner lady promenade 'em too

Ice cream sodas and lollipops

And red hot spinning tops

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RED RIVER VALLEY

By Lem Smith, Victoria, Texas

Record: Blue Star #2076, Flip Instrumental with Lem Smith

OPENER, MIDDLE BREAK, ENDING

Circle left

Come sit by my side if you love me

Do not hasten to bid me adieu

Walk around that corner see saw your own

Left allemande corner weave the ring

Get along get along get along down the valley

Swing your girl around and promenade

But remember the Red River valley

And the cowboy who loved you so true

FIGURE:

Heads square thru down the valley

All the way do sa do touch one quarter

Split circulate and the boys run pass thru

And then you wheel and deal (centers)

Pass thru swing corner waiting there

Left allemande come back and promenade

Oh you promenade that gal in the valley

Yes promenade your own Red River gal

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RED WING

By Brian Hotchkies, Dudley, N.S.W., Australia

Record: Top #25347, Flip Instrumental with Brian Hotchkies

OPENER, MIDDLE BREAK, ENDING

Sides couples back to back grand prowls

Four ladies chain hey you

Chain the girls across the ring

and turn 'em

Chain back home turn your girl and promenade

Far away beneath the stars her brave lies

sleeping

While Red Wing's weeping her heart away

FIGURE:

Couple one lead to the right and circle half

Inside couple arch now

dip and dive away you go

Wind 'em up like an old yo-yo

Hurry on let's go move over and below

Dive thru to the right hand two

Circle halfway around then cross trail

Find the corner left allemande

Then do sa do and promenade you know

Promenade the breeze is sighing

While Red Wing's crying her heart away

(Grand Square may be substituted for Grand Prowl).

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RHYTHM OF THE ROAD

By Ken Bower, Hemet, California and Gary Shoemaker, Carrollton, Texas

Record: Chaparral #3501, Flip Instrumental with Ken and Gary

OPENER, MIDDLE BREAK, ENDING

Circle there's a rhythm of the road that

You can feel you can feel

Like the feeling of quicksilver

In your heel in your heel

Allemande your corner do sa do your own

Men star by the left hand

once around you roam

Turn your partner by the right

That corner allemande swing your own

And promenade that land and

What would lighten our load I don't know

It's the everlasting rhythm of the road

FIGURE:

Four ladies chain and go three quarters round

Head two couples promenade half way around

Lead to the right with a do sa do

Go full around you know swing thru and

Then boys run right around you go

Tag the line go all the way thru

Girls turn back and swing left allemande

Then promenade that ring and

What would lighten our load I don't know

It's the everlasting rhythm of the road

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



ROLLIN' WITH THE FLOW

By Marlin Hull, Burbank, California

Record: Windsor #5074, Flip Instrumental with Marlin Hull

OPENER, MIDDLE BREAK, ENDING

Allemande left the corner go forward two

Right and left turn back one curlique

Make an alamo ring and balance

Swing thru two by two balance once again

Swing thru two by two and then

Right and left grand grand right and left

Till you meet your own then

Do sa do your partner promenade along

Somehow it's on and on I go

Ah but I just keep on

Rollin' with the flow

FIGURE:

One and three promenade halfway

around the ring

Down the middle square thru four hands

All the way curlique

Follow your neighbor and spread

Ladies trade with a left recycle two by two

Pass thru trade by that corner lady swing

Swing that lady round and promenade the ring

And I'm never growin' old

Just keep on rollin' with the flow

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROSALIE

By Frank Lane, Estes Park, Colorado

Record: Dance Ranch #648, Flip Instrumental with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Circle left with Rosalie my darling

Rosalie my own allemande left

Then do sa do your own

Gents star left one time you roam

Turn your partner right corner allemande

Hey come back and promenade oh you

Could make my life thrilling

Just tell me that you're willing

To be mine Rosalie mine

FIGURE:

Head ladies chain turn 'em and then
Do a half square thru and a
Right and left thru my friend
Same two swing thru now box the gnat
Look her in the eye go right and left thru
Go the other way back do a do sa do
Go once and a half around
Swing the next girl and promenade
Oh you could make my life thrilling
Just tell me you're willing
To be mine Rosalie mine
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROSE GARDEN

By Dan Nordbye, Bellevue, Nebraska
Record: Blue Ribbon #223, Flip Instrumental with Dan Nordbye
OPENER, MIDDLE BREAK, ENDING
Four ladies gonna' chain that ring
Turn and chain 'em back again
Join hands and circle the square
Left allemande now weave the ring
Oh when you take you gotta' give
So live and let live do sa do
Then you promenade home
I beg your pardon I never
Promised you a rose garden
FIGURE:
Heads promenade and go halfway
Move in right and left thru
Square thru four hands and go
When you're there go
Right and left thru and swing thru
Boys run right half tag swing tonight
Left allemande and promenade
I beg your pardon I never
Promised you a rose garden
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SATURDAY NIGHT FLIGHT

By Bob Bennett, Valdosta, Georgia
Record: Thunderbird #187, Flip Instrumental with Bob Bennett
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade all the way you go
Turn your partner once and a half
Allemande your corner come back do sa do
Left allemande again then weave the right
Say Mr. Guitar Man play me a song
Do sa do then promenade walk right along
Promenade arund take her home tonight
I'll be doing all right on my
Saturday night flight
FIRST FIGURE:
Head couples square thru four hands and then
Do sa do your corners step to ocean wave
Swing thru go two by two boys run right
Ferris crossfire and wheel you aren't thru
Walk and dodge corner swing
Allemande left new corners
promenade you do
Promenade around take her home tonight
I'll be doing all right on my
Saturday night flight
SECOND FIGURE:

Head couples promenade halfway round
Come down middle curlique boys run right
Right and left thru turn your girl my friend
Pass thru trade by corner lady swing
Allemande left new corner then do sa do
Left allemande then promenade and sing
Promenade around take her home tonight
I'll be doing all right on my
Saturday night flight
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SELFISH

By Bob Vinyard, Bridgeton, Missouri
Record: JoPat #103, Flip Instrumental with Bob Vinyard
OPENER, MIDDLE BREAK, ENDING
Circle left
Selfish call me selfish I'm only
Thinking of me allemande left alamo style
Swing thru balance swing thru again
Go right and left grand
When you meet your lady promenade
I don't care if I'm selfish
When it comes to loving you
FIGURE:

One and three square thru four hands
Meet the sides make a right hand star
Heads star left in the center full turn
To the same two pass thru
Make a U turn back curlique
Boys run right allemande left
Swing the lady promenade
I don't care if I'm selfish
When it comes to loving you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SEND ME THE PILLOW YOU DREAM ON

By Bud Whitten, Middletown, Rhode Island
Record: Thunderbird #184, Flip Instrumental with Bud Whitten
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring now
Roll away and circle left four ladies
Roll away circle left that way
Left allemande that corner weave
Send me the pillow that you dream on
Promenade so darling
I can dream on it too
FIGURE:
Heads promenade halfway 'round
Down middle right and left thru
Square thru four hands around
Split that pair around one
Line of four you go star thru
Partner trade swing corner
Send me the pillow that you dream on
So darling I can dream on it too.
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SHIRLEY JEAN BERRELL

By Cal Golden, Hot Springs, Arkansas
Record: Gold Star #709, Flip Instrumental with Cal Golden
OPENER:
Circle left
I'm the official historian on Shirley Jean Berrell
Walk around the corner and see saw your taw
Gents star by the right go once around the land
Left allemande the corner weave around the ring
I can tell you her birthday and her daddy's middle name
Do sa do your partner promenade and sing
I caught her the first time she stumbled and fell
And Shirley she knows me just as well
MIDDLE BREAK, ENDING
Sides face grand square
I know where she's ticklish her every little quirk
The funnies she reads her number at work
I know what she stands for what she won't allow
The only thing I don't know is
Where she is right now
Four ladies chain straight across the ring
Chain back home promenade and sing
I caught her the first time
She stumbled and fell
And Shirley she knows me just as well

FIGURE:

One and three flutter wheel and
Sweep a quarter more when you're thru
Pass thru and then you circle four halfway
Then veer to the left couples circulate
Wheel and deal and pass thru trade by then
Slide thru square thru three quarters go
Swing the corner lady promenade her home
I caught her the first time
She stumbled and fell
And Shirley she knows me just as well
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SLIPPING AWAY

By Harold Thomas, Rock Hill, S.C.
Record: Melody #105, Flip Instrumental with Harold Thomas
OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters
round the square
Join hands circle left around from there
Rollaway a half sashay the men star right
Left allemande then weave tonight
Oh I can feel it slipping away
Swing your partner promenade I say
It'll be gone in a few more days
If you don't stop this love of ours
From slipping away
FIGURE:
One and three square thru four hands
When you meet a little corner do a curlique
Scoot back then the men run right
Right and left thru turn the girl rollaway
Box the gnat square thru three quarters round
Swing that corner promenade that town
It'll be gone in a few more days
If you don't stop this love of ours
From slipping away
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SMOKE ALONG THE TRACKS

By Mike Sikorsky, Sepulveda, California
Record: Hi-Hat #485, Flip Instrumental with Mike Sikorsky
OPENER, MIDDLE BREAK, ENDING
Four ladies chain
Turn a little gal and then you
Rollaway and circle left
Go movin' round the bend
Roll that gal away circle left that way
Left allemande bow and weave around that ring
Goodbye so long
When you meet that lady you do sa do
Promenade this lady baby
Go walkin' don't look back
I'll swing the girl I left
In the smoke along the track
FIGURE:
One and three go right and left thru
Turn a little girl and then
Square thru four hands four hands my friend
Hey swing thru that outside two and then
The boys run right do a half tag scoot back
Go across the ring tonight boys run right
Square thru three hands the lady swing
Promenade this lady go walkin'
Don't look back I'll swing the gal I left
In the smoke along the track
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SOLITAIRE

By Darryl McMillan, Lynn Haven, Florida
Record: Ranch House #207, Flip Instrumental with Darryl McMillan
OPENER, MIDDLE BREAK, ENDING
Solitaire I'm getting good at solitaire
Men star right around from there
Left allemande the corner girl do sa do
Men star left in the middle

**It's one turn and then swing your own
Promenade her again
I could be the best at being blue
I'm getting good at missing you**

FIGURE:
**Heads square thru around corner do sa do
Swing thru and then boys run right and
Ferris wheel center two curlique
Make a right hand star roll it once around
 Swing your corner promenade that town
I could be the best at being blue
I'm getting good at missing you**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SOME DO SOME DON'T
By Jerry Schatzer, Cromwell, Connecticut
Record: Hi-Hat #488, Flip Instrumental with Jerry Schatzer
OPENER, MIDDLE BREAK, ENDING
**Docey your corner and see saw your date
Why don't you join hands and circle eight
Gents star right he's rollin' round the land
A left allemande weave the ring my friend
Because I'm sad to say I'm on my way
Do sa do and promenade her today
My heart is down my head turning around
I had to leave a little girl in
Kingston town**

FIGURE:
**Heads promenade halfway around
While the sides star thru, pass thru
Do sa do go full around a swing thru
Boys run right and ferris wheel tonight
We'll do a double pass thru and
All go track II if you swing your
Corner lady she'll promenade with you
Ask her to be your true lover
Some do some don't some will some won't**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SOMEONE LIKE YOU
By Lee Civish, Rogers, Arkansas
Record: Prairie #1020, Flip Instrumental with Al Horn
FIGURE:
**Heads go up and back star thru pass thru
Do sa do right and left thru dive thru
Double pass thru and track two
Recycle there and sweep a quarter more
Pass thru and swing promenade the floor
If everyone had someone like you
Sides face grand square
If everyone had someone like you
Reverse
If everyone would feel the way I do
Allemande left turn thru and go
Allemande left come back promeno
If everyone had someone like you**

SEQUENCE: Figure twice with heads, Twice with sides.

SOMETHING TO BRAG ABOUT
By Ron Hunter, Reseda, California
Record: D & R #129, Flip Instrumental with Ron Hunter
OPENER, MIDDLE BREAK
**Circle left I've got a real important job
In a tall office building
Riding people in an elevator left allemande
Come home and box the gnat
Four ladies promenade the ring
Turn thru at home find ol' corner lady
Left allemande and promenade
But I've got something to brag about
Something to brag about
Something to brag about in you
ENDING:
Allemande that corner right and left grand
Meet that lady promenade home sides face
Grand square we ain't got no thermostat
Long black cadillac but we'll have lots of fun**

FIGURE:
**Head couples promenade half way around the ring
Down the middle square thru four hands I sing
Full around and then gonna swing thru tonight
Girls circulate boys trade run to the right
Bend the line star thru pass thru
Swing the corner lady promenade
I've got something to brag about in you**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SO ROUND SO FIRM SO FULLY PACKED
By Curtis Thompson, Houston, Texas
Record: Lore #1163, Flip Instrumental with Curtis Thompson
OPENER, MIDDLE BREAK, ENDING
**Now four little ladies
Promenade go one full time around
Hey box the gnat when you get back home
Swing a little gal go round
Join hands and circle
Go movin' round that ring
Do an allemande that corner lady
Weave around the ring
Wind in and out around that ring
When you meet your maid
Do sa do that cutie take her promenade
If you don't think she's a lot of fun
Get home and swing once she's round
Firm and fully packed that's my gal**

FIGURE:
**One and three promenade halfway around
Come down middle with right and left thru
And turn a little girl go round
Square thru and go now
Four hands around that ring
To the outside two with a
Right and left thru turn a little girl
Do a double swing thru
You go twice down the line
When you're thru boys run right and
Promenade in time
If you don't think she's a lot of fun
Get home and swing once she's round
Firm and fully packed that's my gal**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE STREET WHERE YOU LIVE
By Lem Gravelle, Jennings, Louisiana
Record: Bogan #1297, Flip Instrumental with Lem Gravelle
OPENER, MIDDLE BREAK, ENDING

**Walk around your corner see saw own
Join hands and circle left
Men star right turn it once around
Left allemande then weave the ring
People stare oh but I don't care
Do sa do then promenade your lady fair
There's nowhere else in this world for me
Than to be on the street where you live**

FIGURE:
**Heads square thru four hands and then
With outside two just swing thru and
Hey boys run right and wheel and deal
Curlique and then follow your neighbor
Do a left swing thru those girls will trade
Girls run left promenade with this maid
There's nowhere else in this world for me
Than to be on the street where you live**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



SUNSHINE

By Jeanne Briscoe, Salinas, California
Record: Scope #627, Flip Instrumental with Jeanne Briscoe
OPENER, MIDDLE BREAK, ENDING
**Four ladies chain go cross that ring
Star back home and do paso
Partner left corner right partner left
Make an allemande that
Boy's back in you've got a right hand star
Slip the clutch left allemande you curlique
Boys run right left allemande promenade
Sunshine lovin' you is sunshine
Your love is my sunshine every day**

FIGURE:
**Heads promenade three quarters round the ring
Sides you flutter wheel I sing
Star thur pass thru cloverleaf you do
Zoom double pass thru track two and
Then swing that corner Sue
Left allemande and promenade
Sunshine lovin' you is sunshine
Your love is my sunshine every day**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SWEET FANTASY

By Bill Terrell, Memphis, Tennessee
Record: Ranch House #304, Flip Instrumental with Bill Terrell
OPENER, MIDDLE BREAK, ENDING
**Four ladies promenade inside the ring
Get back and swing circle left I sing
Back in your arms I'm longing to be
Left allemande weave the ring oh oh oh
Sweet fantasy you're the one
Do sa do promenade 'em back home
Back in your arms
Where I'm longing to be sweet fantasy**

FIGURE:
**Heads star thru California twirl and go
Do sa do corner it's once around you know
Swing thru girls circulate boys trade
Boys run bend the line
Move up to the middle and back slide thru
Square thru three quarters around
Swing corner promenade that old land
Back in your arms
Where I'm longing to be sweet fantasy**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SWEET FEELIN'S

By Wayne Baldwin, Plano, Texas
Record: Roadrunner #201, Flip Instrumental with Wayne Baldwin
FIGURE
**Four ladies chain three quarters round you go
Head couples promenade halfway you know
Down the middle right and left thru
Turn the girl and then
Square thru in middle count four hands
Swing thru outside two boys run right
Couples ferris wheel centers pass thru
Left allemande that corner
Come back and swing your own
Swing that lady once around turn right about
Sides face grand square
*(Heads/sides right hand up
Star the route) sweet feelin's
Sweet feelin's circle left
Feelings like knowing someone's
Waiting there for you when you come home
Left allemande promenade
Feelin's like being loved and
Knowing you won't ever be alone**

SEQUENCE: Twice for heads, twice for sides.
*The last two times thru Wayne has substituted Star the Route for Grand Square and explanation of the figure is given on the record jacket.

TAKE A LOT OF PRIDE IN WHAT I AM

By Daryl Clendenin, Portland, Oregon
Record: Chinook #009, Flip Instrumental with Daryl Clendenin
OPENER, MIDDLE BREAK, ENDING
Circle left things I learn in a hobo jungle
Were things they never taught me
in a classroom
Walk out around that corner gal see saw own
Men star right one time around
Allemande that corner swing your own
And promenade it didn't take a lot of doing
But I take a lot of pride in what I am
FIGURE:
Heads square thru four hands you go
Make a right hand star with outside two
Heads star left in the middle
To your corner go do sa do to a wave
Recycle sweep one quarter more slide thru
And swing the corner promenade
It didn't take a lot of knowing
But I take a lot of pride in what I am
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THAT'S LIFE

By Ron Hunter, Reseda, California
Record: D & R #143, Flip Instrumental with Ron Hunter
OPENER, MIDDLE BREAK, ENDING
Circle left that's life

That's what all the people say
You're riding high in April shot down in May
Left allemande curlique with your own
Trade and roll weave the ring you know
That's life and it ain't gonna change
Do sa do and promenade the ring
But I know I'm gonna change that tune
When I get back on top back on top in June
FIGURE
Heads square thru four hands in time
You're gonna split those two 'round one
Make a line pass thru turn back star thru
Circle four halfway then square thru
Three quarters round do a left allemande
Swing the corner promenade her man
If I didn't think life wasn't worth a try
I'd jump right on a big bird and fly
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THINGS I TREASURE

By Rick Smith, Ft. Worth, Texas
Record: Longhorn #1026, Flip Instrumental with Rick Smith
OPENER, MIDDLE BREAK, ENDING
I want to count up all my treasures
Some that's old some that's new
Left allemande you do sa do now
Left allemande and weave the ring
I want to see the old world around me
Swing your own and promenade her
And when I count up my treasures
Your love I'll treasure most of all
FIGURE:
Head couples promenade go halfway
Two and four right and left thru
Square thru four hands around the ring
Do sa do and eight chain four
I want to see the world around me
Swing your corner promenade her
And when I count up my treasures
Your love I'll treasure most of all
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



'TIL THE WELL RUNS DRY

By Jerry Hightower, Barstow, California
Record: Blue Ribbon #225, Flip Instrumental with Jerry Hightower
OPENER, MIDDLE BREAK, ENDING
Walk all around your corner lady
See saw round your own
Men star right one time
Star promenade go walkin' round the ring
Girls roll back left allemande
Weave that ring wind in and out around
When you meet her over there
Do sa do that girl then promenade
Be careful or you'll end up
With a tear in your eye you'll never
Miss the water 'til the well runs dry
FIGURE:
One and three promenade 'em halfway round
Down the middle curlique boys run
Square thru three quarters
Gonna trade by and then star thru
Go right and left thru
Turn the girl my friend
Flutter wheel this lady
Go walking cross the ring reverse the flutter
Then you promenade be careful or
You'll end up with a tear in your eye
You'll never miss the water 'til the well runs dry

Here are two alternate versions of the figure for 'Til the Well Runs Dry that can be added.

FIGURE: (CALLERLAB Mainstream Plus 1)
One and three star thru do sa do
Single circle to ocean wave boys trade
Swing thru two by two girls run right
Bend the line star thru right and left thru
Pass thru trade by swing corner there
Allemande left new corner promenade
Be careful or you'll end up
With a tear in your eye you'll never miss
The water 'til the well runs dry

FIGURE: (CALLERLAB Mainstream Plus 2)
One and three pass thru partner trade
Pass thru round one make a line
Forward eight and back lines pass thru
All turn left go single file
Go walking round you do men turn back
Go dixie grand right left right
Swing that corner girl and promenade
Be careful or you'll end up
With a tear in your eye you'll never
Miss the water 'til the well runs dry
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TWELFTH STREET RAG

By Ken Bower, Hemet, California
Record: Chaparral #505, Flip Instrumental with Ken Bower
OPENER, MIDDLE BREAK, ENDING
Walk around corner home a do paso
Partner left corner right partner left
Allemande thar men back up walking down
the line
Slip the clutch left allemande and weave
In and out until you meet your maid
Do sa do pretty little girl then promenade
Promenade around the ring back home hear
me sing
Dancing to the Twelfth Street Rag
FIGURE:
Head couples square thru four hands
Split the sides around one
Make a line of four dance forward eight
Come on back curlique in time
Single file circulate trade and roll to
Face that gal slide thru and
Square thru three quarters
Swing that corner gal and promenade once
more
Promenade go around the ring back home
hear me sing
Dancing to the Twelfth Street Rag
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

UP A LAZY RIVER

By Dave Taylor, Naperville, Illinois
Record: Blue Star #2091, Flip Instrumental with Dave Taylor
OPENER, MIDDLE BREAK, ENDING
Circle left up a lazy river in noonday sun
On lazy lazy lazy lazy everyone
Walk all around that corner
See saw your own four men right hand star
Turn it till your home left allemande
Come home and you can swing
Swing that lady round and
Promenade go round that ring
Blue skies up above everyone's in love
Up a lazy river with me
FIGURE:
Heads promenade halfway around that hall
Into middle square thru four hands you go
To outside two right and left thru turn that girl
Pass thru trade by touch a quarter now
Follow your neighbor and spread
corner swing
Swing that lovely lady promenade
around the ring
Blue skies up above everyone's in love
Up a lazy river with me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ON THE RECORD — AN INVALUABLE SERVICE

IT IS ESTIMATED that more than 50% of today's callers and teachers are located in areas where record stores are not easily accessible. It is primarily for these people that the record review section of **SQUARE DANCING Magazine** has been designed. While reading about a record is not nearly as satisfactory as listening to one, a good objective review will quite frequently tell a prospective record purchaser what he needs to know. Because we use the same record reviewer each month, regular readers of this column will soon discover that they can depend upon his reviews as being consistent. Therefore if they disagree with his choices and like records that he consistently places low on the rating chart they can use this as a dependable gauge. At the same time if they tend to agree with the reviewer then they are fairly safe in selecting records that he has rated highly. Callers looking for specific types of routines or with basics they would like to incorporate into their calling find this a helpful method of decision making. This long time feature of the magazine continues to be exceptionally valuable to new callers and veteran callers/teachers alike. Although most callers would readily recognize the name of our reviewer if it were published we have found it far easier for the reviewer to be objective in his write ups by retaining his anonymity.

WALKIN' ON NEW GRASS

By Daryl Clendenin, Portland, Oregon
Record: Chinook #018, Flip Instrumental with
 Daryl Clendenin
 OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring you know
 Join up hands and circle left you go
 You'll do an allemande left go forward two
 Go right and left turn back one
 Right hand around the corner
 Go forward two left and right
 Turn back one allemande left
 Come back and promenade
 Cause I'll be walkin' on new grass
 The next town down the road keeps calling me
FIGURE:
 The heads promenade halfway you go
 Lead to the right and do a do sa do
 Swing thru and then the boys run right
 Bend the line go right and left thru
 Why don't you star thru slide thru
 Star thru pass thru swing corner promenade
 Cause I'll be walkin' on new grass
 The next town down the road keeps calling me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WASHINGTON LEE SWING

By Dave Taylor, Naperville, Illinois
Record: Blue Star #2072, Flip Instrumental with
 Dave Taylor
 OPENER, MIDDLE BREAK, ENDING
Sides face your partner
Everybody grand square
 We took the leg from some old table
 We took the arms from some old chair
 And for a neck we used a bottle
 And from a horse we took some hair
 Four ladies promenade one time that ring
 And when you're home you swing
 Swing your honey round and round
 And everybody promenade that ring
 I got more lovin' from that gosh darn dummy
 Than I ever got from you
FIGURE:
 Well now the heads lead to the right
 And circle four you know
 You break and make a line
 Forward up and back you go pass thru
 Chase right and when you're thru
 Boys run around a girl everybody slide thru
 And then square thru three hands
 corner swing
 Left allemande come back and
 You can promenade that ring
 You promenade that ring
 Take your honey home again
 To the Washington and Lee swing
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WE'LL SING IN THE SUNSHINE

By Ernie Kinney, Fresno, California
Record: Hi-Hat #490, Flip Instrumental with
 Ernie Kinney
 OPENER, MIDDLE BREAK, ENDING
Four ladies chain turn the girls and then
 Join hands circle to the left
Four ladies rollaway circle left that way
 Four ladies rollaway and weave the ring
 We'll sing in the sunshine
 Swing your own and promenade
 We'll sing in the sunshine and I'll be on my way
FIGURE:
 Heads lead to right and there you circle
 Make a line go up to middle and back
 Touch a quarter coordinate and when you do
 The couples circulate now bend the line
 Pass the ocean too girls trade recycle
 Swing left allemande and promenade
 We'll sing in the sunshine and I'll be on my way
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WESTBOUND AND DOWN

By Art Springer, Tampa, Florida
Record: Mustang #176, Flip Instrumental with
 Art Springer
 OPENER, MIDDLE BREAK, ENDING
Circle left
Westbound and down loaded up and truckin'
 We got a job they said couldn't be done
Allemande left your corner
Turn partner by the right
 Men star left once around you run
Turn thru at home go left allemande
Come on back and swing her promenade
 We got a long way to go and
A short time to get there
Let that hammer down and let 'em roll
FIGURE:
 Head two couples square thru sides rollaway
 When you meet outside two swing thru
 Boys run right do the
 Right and left thru tonight pass thru
 Wheel and deal square thru three quarters
 Swing that corner girl
 Left allemande new corner promenade
 Keep your eyes upon the road
 Your mind upon the load
Let that hammer down and let 'em roll
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHAT IF WE WERE RUNNING OUT OF LOVE

By Les Main, Aurora, Colorado
Record: Circle D #210, Flip Instrumental with
 Les Main
 OPENER, MIDDLE BREAK, ENDING
Circle everybody's wondering
How this world will get around
Now that we're running out of gas
Allemande left corner do sa do your own
Gents star left around you go
Turn partner by the right go left allemande
Do sa do and promenade
I can think of a whole lot worse
Things to be out of
What if we were running out of love
FIGURE:
 Head two couples promenade halfway around
 Lead right and do a do sa do
 Curlique then walk and dodge
 Partner trade then a right and left thru
 Slide thru square thru three quarters go
 Swing that corner promenade
 I can think of a whole lot worse
 Things to be out of
What if we were running out of love
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHEN PAYDAY ROLLS AROUND

By Jerry Murray, Rochester, Minnesota
Record: Blue Ribbon #220, Flip Instrumental with
 Jerry Murray
 OPENER, MIDDLE BREAK, ENDING
Circle left I want to drink my java
From an old tin cup
I want to learn to rope and ride
Allemande left that corner
Then do sa do your own
The men star by the left go walkin' round
It's home you go turn thru and
Left allemande swing your own promenade
I want to work and slave with cattle
Sweat'n swear'n battle
When payday rolls around
FIGURE:
 Heads square thru four hands around you go
 To the corner there swing thru
 Spin the top and go
 Right and left thru pass thru
 U turn back box the gnat hang on
 Square thru three hands
 Three quarters you go
 Swing that corner promenade

I want to be alone I want to be back home

When payday rolls around
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHOLE LOT OF THINGS TO SING ABOUT

By Bob Fisk, Mesa, Arizona
Record: Swinging Stars #110, Flip Instrumental with Bob Fisk
 OPENER, MIDDLE BREAK, ENDING
Circle left
 I've got a whole lot of things to sing about
 I've got a whole lot of things to say
 Like the men star right once around
 Left allemande weave the ring that way
 I've got a whole lot of things I want to do
 Do sa do that girl and promenade
 And I want you here beside me
 Every step of the way
FIGURE:
 Well now the heads promenade go halfway
 Sides pass thru and partner trade
 Heads square thru four hands around
 Step to an ocean wave scoot back
 Walk in a grand old right and left
 Swing your girl around and promenade
 And I want you here beside me
Every step of the way
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHOSE HEART ARE YOU BREAKING NOW

By C.O. Guest, Mesquite, Texas
Record: Kalox #1232, Flip Instrumental with
 C.O. Guest
 OPENER, MIDDLE BREAK, ENDING
Four men left hand star
 Travel round from where you are
 Turn partner right wrong way than
 Men back in back on down the line
 Shoot the star left allemande weave the ring
 What's become of the love we once knew
 Swing your own and promenade
 I am the one you fooled yesterday
Whose heart are you breaking now
FIGURE:
 Heads square thru four hands you do
 Get to the corner lady do sa do
 Swing thru and now the boys run
 Fan your top and wheel and deal
 Star thru dive thru and
 Square thru three quarters
 Corner swing and promenade
 Somebody else will be king for a day
Whose heart are you breaking now
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE WURLITZER PRIZE

By Keith Gylfe, Sonoma, California
Record: River Boat #115, Flip Instrumental with Keith Gylfe
 OPENER, MIDDLE BREAK, ENDING
Sides face grand square I'm not here
To forget you I'm here to recall
The things we used to say and do
I don't want to get over you
I don't want to get over you
Heads face grand square
They ought to give me the Wurlitzer prize
For all the silver that I've let slide
Down the slot playing those songs sung blue
FIGURE:
 Heads square thru now four hands around
 Right and left thru and then swing thru
 Boys you run, half tag, trade and roll
 Box the gnat a right and left grand
 Do sa do now you promenade round the ring
 Playing those song sung blues
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE ROUND DANCES

WHILE THERE MAY NOT BE sufficient room in each issue of SQUARE DANCING Magazine to reprint the dance descriptions of every new round that comes along we have continued our past policy during 1978-79 to publish the round dances that have been released on readily-available square and round dance labels. While some months there may be as few as four rounds released, at other times there may be twice that number or even more. During 1978-79 we published the dance cues and instructions for more than 150 rounds. Some of these you will recognize as "hits." Others may have made a brief appearance only to disappear from the dance scene. It is sometimes difficult to explain why one dance is a success and the next may not make it with the dancing public. Quite frequently it's a combination of elements. An excellent bit of choreography can fail miserably if not coupled with suitable music. Occasionally there have been instances where only a mediocre round has become a "hit" because of outstanding musical accompaniment.

ACROSS THE ALLEY — Belco 284

Choreographers: Richard and JoAnne Lawson
Comment: Busy yet not difficult two-step. The music is adequate.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

5-8 Scoot, 2, 3, 4; Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, Touch; Side, Close, Side, Touch end SEMI-CLOSED;

9-12 Starting in SEMI-CLOSED repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in HALF-OPEN;

PART B

1-4 Step Fwd, —, Point, —; Step Back end facing WALL in CLOSED, —, Touch, —; Side, Close, Side, Close; Side, —, Reach Thru to HALF-OPEN facing LOD, —;

5-8 Repeat action meas 1-4 Part A Except to end SEMI-CLOSED:

9-12 Run Fwd, 2, 3, Brush; On, 2, 3, Brush end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Bk, —;

13-16 Side, Touch, Side, Touch; Side, —, Thru, —; Side, Behind, Side, Front to SEMI-CLOSED; Walk, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: A — B — A — B thru meas 15 then Step Apart and Point

ALICIA'S WALTZ — Grenn 14259

Choreographers: Bob and Beth Foust

Comment: Smooth routine with left face turning waltzes. Music gives one a peaceful feeling.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

DANCE

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Vine, 2, 3; Pickup to CLOSED, 2, 3 M face LOD;

5-8 (L) Waltz Turn; (L) Waltz Turn; Apart, Point, —; Together to BUTTERFLY, Touch, —;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

17-20 Roll LOD, 2, 3; Thru to BUTTERFLY, Side, Close; Balance L, 2, 3; Balance R, 2, 3;

21-24 Repeat action meas 17-20 except to end in OPEN:

25-28 Waltz Fwd, 2, 3; (L face Wrap) Fwd, 2, 3; Fwd, 2, 1/4 R Turn M face WALL in CLOSED; Thru, Side, Close;

29-32 Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close; Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close blend to BUTTERFLY;

SEQUENCE: Dance goes thru three times plus Ending.

Ending: Apart, Point, —.

ALL NIGHT — Grenn 14270

Choreographers: Albert and Barbara Jaeb
Comment: Enjoyable waltz and not difficult. Nice music also.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, —; Touch, —;

PART A

1-4 Fwd Waltz; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn M face LOD;

5-8 1/2 L Waltz turn M face RLOD; Bwd Waltz; (R) Waltz Turn M face LOD; Fwd Waltz;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except end CLOSED M face WALL:

PART B

1-4 Side, Behind, Side; Thru, Side, Close; Dip, —, —; Manuv, 2, 3 M face RLOD;

5-8 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Thru, Side, Close M face WALL in BUTTERFLY;

9-12 Waltz Away, 2, 3; Together, 2, 3; Fwd, Cross point OPEN facing LOD, —; Spin Manuv, 2, 3 end CLOSED M face RLOD;

13-16 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M face LOD;

SEQUENCE: A — B — A — B as music retards Step Thru, Side, Close end in BUTTERFLY Apart & ACK.

ALL OF ME — JoPat 301

Choreographers: Ollie and Donna Loehr
Comment: The routine is not difficult and the music is adequate.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch CLOSED M face WALL, —;

5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED face LOD, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Vine Apart, 2, 3, Touch; Together, 2, 3, Touch;

5-8 Fwd, Close, Bk, —; Bk, Close, Fwd end M face WALL in LOOSE-CLOSED —; Vine, 2, 3, 4; Pivot, —, 2 end SEMI-CLOSED facing LOD, —;

1-4 Repeat action meas 1-4 Part A:

5-8 Repeat action meas 5-8 Part A except to end in CLOSED M face LOD:
PART B

1-4 Progress Side, Close, Cross to SIDE-CAR, —; Side, Close, Cross to BANJO, —; Fishtail, 2, 3, 4; Walk, —, 2, —;

5-8 Fwd, Close, Bk, Close; Fwd, —, Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step;

9-12 Face to Face; Bk to Bk, Lunge, —, Recov to LEFT/OPEN, —; Fwd Two-Step twd RLOD;

13-16 Lunge, —, Recov to SEMI-CLOSED face LOD, —; Fwd Two Step M face WALL; Vine, 2, 3, 4; SEMI-CLOSED Walk, —, 2, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 Last time thru Part B end CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Twist, —.

AMANDA WALTZ — Chinook 1001

Choreographers: Lloyd and Elise Ward

Comment: The waltz routine is not difficult. The music is adequate. One side of the record is cued.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;

PART A

1-4 Fwd Waltz; Fwd, Flare to SIDE-CAR M facing RLOD, —; Fwd Waltz end CLOSED M facing WALL; Side, Draw, Touch;

5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (1/4 R) Waltz Turn; Side, Draw, Touch end SEMI-CLOSED facing RLOD;

9-12 Traveling RLOD repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 (Twirl) Side, Behind, Side; Thru, Side, Close to REV SEMI-CLOSED facing LOD and WALL; Twinkle Out, 2, 3 to SEMI-CLOSED; Twinkle In, 2, 3 to REV-SEMI-CLOSED;

5-8 Twinkle Out, 2, 3 to SEMI-CLOSED; Thru, Side, Behind; Solo Roll LOD, 2, 3; Thru, Face Close;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru three times then Step Apart and Ack.

Only one round on this record — flip side contains the cues to the dance by Lloyd Ward.

BEAUTIFUL GIRLS OF VIENNA —

Grenn 14258

Choreographers: Manning and Nita Smith

Comment: A reissue of this routine. The original was done to an RCA Victor recording. The Grenn music is very good and peppy.

INTRODUCTION

OPEN Wait three chords

PART A

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end facing M WALL;

5-8 Side, Close, Cross; Side, Close, Cross to CLOSED; Turn Two-Step; Turn Two-Step end in OPEN facing LOD;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:

PART B

1-4 Walk, -, 2, -; (Roll Across to LEFT-HALF OPEN) In Place, 2, 3, -; Walk, -, 2, -; (Roll Across to SEMI-CLOSED) In Place, 2, 3, -;

5-8 Walk, -, 2, -; Fwd Two-Step end in BANJO M face LOD; Walk, -, 2, -; Fwd Two-Step end in SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:
PART C

1-4 Point Fwd, -, Point Bk, -; Fwd Two-Step; Point Fwd, -, Point Bk, -; Fwd Two-Step;

5-8 M facing WALL Solo Roll LOD, -, 2, -; Side Two-Step; Roll RLOD, -, 2, -; Side Two-Step end SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part C:

13-16 Repeat action meas 5-8 Part C except to end in OPEN.

SEQUENCE: A — B — C — meas 1-4 of A plus Ending.

Ending:
1-2 (Twirl) Walk, -, 2, -; Apart, -, Point, -.

BEYOND THE BLUE — Hi-Hat 962

Choreographers: Tom and Loveday Newby
Comment: Very active routine to good music with big band sound.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, -, -, -; Point, -, -, -;

5-8 Side, Close, Hook, -; Unwind, 2, 3, 4 to CLOSED M face WALL; Side, Close, Side, Close; Side, -, Draw, Close;
PART A

1-4 Fwd, -, 2 face LOD in BANJO, -; Fwd, Lock, Fwd, -; Fwd, -, Fwd, Lock; Fwd, Lock, Fwd, -;

5-8 Fwd, -, Fwd, Lock; Fwd, Lock, Fwd, Lock; Fwd, -, Manuv, -; Side, Close (R Turn), Back, -;

9-12 Turn, — Back face DIAGONAL RLOD & WALL, -; Back, Lock, Back, Lock; 1/4 L Turn face WALL, -, Side, Push/Point; Fan, -, Behind, Close M face LOD MOD BANJO;

13-16 Fwd, Lock, Fwd, -; Manuv, -, Side, Close facing RLOD; Back, -, Turn face LOD, -; Back, -, Check, -;
PART B

1-4 Fwd 1/4 L Turn, —, Side, Close; Bk 1/4 L Turn, —, Side, Close; Fwd 1/4 L Turn, —, Side, Close; Bk 1/4 L Turn, —, Side, Close;

5-8 Fwd, -, Side, Close to BANJO; Check, -, Bk, Close; Fwd, Lock, Fwd, Fwd; Lock, Fwd, Fwd, Lock;

9-12 CLOSED Fwd, -, 1/2 L Turn face RLOD, -; Touch, -, Check, -; 1/2 L Turn face LOD, -; Touch, -, Check, -, Recov, -;

13-16 Side, Close, Cross to SIDECAR, -; Side, Close, Thru to CLOSED, -; Pivot, -, 2 face WALL, -; Side, -, Behind end in SIDECAR, -;

MIDDLE BREAK

1-4 Side, -, XIF BANJO, -; Recov, -, Side, -; XIF SIDECAR, -, Recov to CLOSED, -; Side, Close, Side, Close;
SEQUENCE: A — B — Middle Break — A — B —

Middle break — A thru meas 14 then in CLOSED Pivot, -, 2, -; Side, -, Behind, -; plus Ending.

Ending:
1-4 Side, -, XIF BANJO, -; Recov, -, Side, -; XIF SIDECAR, -, Recov BUTTERFLY, -; Side, Hook, Unwind, -; Unwind, 2, 3, 4 face WALL in CLOSED; Side, Close, Side, Close; Side, -, Draw, Close; Apart/Point, -, -, -.

BILLY — Grend 14270

Choreographer: Al Goulet

Comment: Nothing unusual in this two-step though the music is excellent.

INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, Pickup to CLOSED M face LOD, Touch;
PART A

1-4 Fwd Two-Step; Fwd Two-Step; Circle, -, 2, -; 3, -, 4 end M facing RLOD, -;

5-8 Repeat action meas 1-4 Part A starting twd RLOD & end M face LOD;

9-12 Fwd, Close, Bk, -; Bk, Close, Fwd, -; Turn Two-Step; Turn Two-Step M face WALL;

13-16 Side, XIB, Side, Manuv M face RLOD; Pivot, -, 2 end SEMI-CLOSED M face LOD, -; (Twirl) Walk, -, 2, -; 3, -, 4 end M face WALL in BUTTERFLY, -;

PART B

1-4 Side, Close, Side, -; Rock Thru, -, Recov, -; Side, Close, Side, -; Rock Thru, -, Recov to CLOSED M face LOD, -;

5-8 Side, Close, Fwd, -; Side, Close, Manuv to CLOSED M face RLOD, -; Double Pivot, -, 2, -; 3, -, 4 to BUTTERFLY M face WALL, -;

9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end CLOSED M face LOD:
BREAK

1-4 Apart, -, Point, -; Together, -, Touch, -; Side, -, Draw, -; Side, -, Draw, -;

SEQUENCE: A — B — Break — A — B — Break — Apart, —, Point, —.

BLUE AND SILVER WALTZ — CEM 37027

Choreographers: Bob and Martha McNutt

Comment: Pleasant waltz routine to equally pleasant music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, -; (Spin) Manuv, Side, Close end CLOSED M facing RLOD;

DANCE

1-4 Fwd Turning L 1/4, —, Touch; Bk Turning L 1/4 M facing LOD, —, Touch; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;

5-8 Solo L Turn, 2, 3 face RLOD in LEFT-OPEN; Bk, 2, 3/Check; Fwd, Flare, -; Thru, Side, Close;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except end CLOSED M face WALL;

17-20 Fwd, Side, Close; Thru, Side, Close; (Twirl) Side, Behind, Side; Thru, Side, Close;

21-24 Waltz Away; Pickup to SIDECAR, 2, 3; Cross, Side, Close to BANJO; Cross, Side, Close to CLOSED;

25-28 Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close; Fwd 1/4 L Turn, Side, Close; Bk, 1/4 L Turn, Side, Close;

29-32 Drift Apart, —, Point; Together to TAMARA, —, Touch; Wheel, 2, 3; (Unwrap) In Place, 2, 3;

SEQUENCE: Dance goes thru twice then Step Apart and Point.

BLUEBERRY HILL — Hi-Hat 958

Choreographers: Eero and Bernice Latvala

Comment: A not too difficult two-step routine.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, -; Together to CLOSED M face LOD, —, Touch, -;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;

5-8 Fwd, Lock, Fwd, Lock; Fwd, —, Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

17-20 Fwd, Close, 1/4 L Turn, —; Side, —, Behind, -; (R) Turn, Close, Turn M face WALL, —; Side, —, Behind, —;

21-24 Side, Close, Side, Close; Side, —, Reach Thru, —; Side, Behind, Side, Front; Pivot, —, 2 SEMI-CLOSED face LOD, —;

25-28 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL, —;

29-32 Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

BLUE IS THE COLOR — Swinging Stars 1001

Choreographers: Roy and Phyllis Stier

Comment: Intermediate Quickstep. Music is adequate.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, -; Together to OPEN, —, Touch, —;

PART A

1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, —, 2, —; 3, —, Swing, —;

5-8 Bk, —, 1/4 R Turn M face WALL, —; LEFT-OPEN Side, Close, Turn face RLOD, —; Fwd, —, 2, —; 3, —, Swing, —;

9-12 Bk, —, 1/4 L Turn M face WALL, —; BUTTERFLY XIF, Side, XIF, —; Kick, Step, Step, —; Kick, Step, Step, —;

13-16 Rock Apart, —, Recov to CLOSED, —; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end M face LOD;

PART B

1-4 Fwd, —, CONTRA BANJO Check, —; Bk, —, Side, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;

5-8 Twisty Vine, —, 2, —; 3, —, 4, —; Turn Two-Step; Turn Two-Step;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B ending SEMI-CLOSED:

PART C

1-4 Side Apart, —, Behind, —; Side, Close, L Turn, —; Rock Side twd COH, —, Recov to face partner and WALL, —; Fwd twd WALL, 2, 3 to BUTTERFLY M facing WALL, —;

5-8 Heel, Swivel, Heel, Swivel; Heel, Swivel, Heel, Swivel; Rock Apart, —, Recov to CLOSED, —; Pivot, —, 2 to SEMI-CLOSED facing RLOD, —;

9-12 Repeat action meas 1-4 Part C start facing RLOD:

13-16 Repeat action meas 5-8 Part C end OPEN:

SEQUENCE: Dance goes thru twice plus after 2nd time thru meas 15 Step in Place, —, Point release M's R and W's L hands and open to LOD, —.

BROWN EYES BLUE — Rhythm 502

Choreographers: Dave and Nita Smith

Comment: Not a difficult two-step but enjoyable to dance. Interesting music. Cues on one side of record.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, -; Together to SEMI-CLOSED, —, Touch, —;

- PART A
- 1-4 **Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Behind, Side, Touch; (Wrap) Side, Close, 1/4 R Turn face LOD, —;**
 5-8 **Wheel, 2, 3, 4; Unwrap, 2, 3, end OPEN facing RLOD, Change Sides, 2, 3, —; Walk, —, 2, —;**
- PART B
- 1-4 **CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front; Side, Draw, Close, —;**
 5-8 **Twisty Vine, 2, 3 to BANJO M facing LOD, —; Fwd Two-Step end in CLOSED M face WALL; Twisty Vine, 2, 3 to BANJO M facing LOD, —; Fwd Two-Step;**
 9-12 **Fwd, Lock Fwd, —; Rock Fwd, —, Recov, —; Bk, Lock, Bk, —; Rock Bk, —, Recov, —;**
 13-16 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
- PART C
- 1-4 **OPEN facing LOD Strut, —, 2, —; 3, —, 4, —; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;**
 5-8 **Side, Close, Side, Close; Side, —, Reach Thru to SEMI-CLOSED, —; CLOSED Side, Close, Side, Close; Side, —, Reach Thru, —;**
- SEQUENCE: A — A — B — C — A — B — A plus Ending.
- Ending:
- 1-3 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Close, Apart/Point, —.**

BY HECK — Grend 14264

- Choreographers:** Stan and Ethel Bieda
Comment: A busy two-step to peppy music.
- INTRODUCTION
- 1-4 **BUTTERFLY M face WALL Wait; Wait; Side, —, Touch, —; Side, —, Touch, —;**
- PART A
- 1-4 **Point Side, —, Point Side, —; Behind, Side, Front, —; Point Side, —, Point Side, —; Behind, Side, Front, —;**
 5-8 **Side, Close, L Turn Bk to Bk, —; Side, Close, R Turn to OPEN face LOD, —; Fwd, Close, Bk, Close; Walk, —, 1/4 L Turn M face WALL in BUTTERFLY, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except end OPEN facing LOD:
- PART B
- 1-4 **Fwd, —, Fwd, Kick; Bk, Close, Fwd, —; Fwd, —, Fwd, Kick; Bk, Close, 1/4 L Turn M face WALL & partner, —;**
 5-8 **Side, —, Behind, —; Side, —, Front to SEMI-CLOSED, —; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending 3 counts Fwd, Point, Lean Bk.

CHERRY BLOSSOM TIME — Grend 14273

- Choreographers:** Lou and Mary Lucius
Comment: Not a difficult routine. The music is adequate.
- INTRODUCTION
- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, — Together to CLOSED M face LOD, —, Touch, —;**
- PART A
- 1-4 **Fwd, —, Side, Close; Bk, —, Side, Close; L Turn, —, Side, Close; L Turn M face WALL, —, Side, Close;**
 5-8 **Fwd, —, Side, —; XIB, —, Recov to SEMI-CLOSED face LOD, —; Fwd, Close, Bk, Manuv to CLOSED M face RLOD; Pivot, —, 2, —;**

- 9-12 Repeat action meas 1-4 Part A:
 13-16 **Fwd, —, Side, —; XIB, —, Recov to SEMI-CLOSED, —; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;**
- PART B
- 1-4 **Side, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Bk, —; REV SEMI-CLOSED Side, —, Thru, —;**
 5-8 **CLOSED M face RLOD Side, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Bk, —; SEMI-CLOSED face LOD Fwd, —, Pickup to CLOSED, —;**
 9-12 **L Turn, Side, Close, —; L Turn, Side, Close, —; Side, Close, Cross, Recov; Fwd, —, Manuv M face RLOD, —;**
 13-16 **3/4 R Pivot M face WALL, —, 2, —; Turn Two-Step; Turn Two-Step end M face LOD; (Twirl) Fwd, —, 2, —;**
- SEQUENCE: Dance goes thru twice except on meas 16 last time thru W slow Twirl, Step Apart and ACK.

CHICA BOO CHARLESTON — Grend 14257

- Choreographers:** Dave Simmons and Mary McKinney
Comment: Busy, busy routine. Two-step can be replaced with the Charleston movement. The music is jivy.
- INTRODUCTION
- 1-4 **M face partner and WALL no hands joined. Wait; Wait; Wait; Wait;**
 5-8 **Bk Away, —, 2, —; 3, —, 4, —; Together, —, 2, —; 3, —, 4, —;**
 9-10 **Point Side, —, Touch, —; Point Side, —, Touch face LOD in OPEN, —;**
- PART A
- 1-4 **Fwd Two-Step; Point Fwd, —, Point Bk, —; Fwd Two-Step; Point Fwd, —, Point Bk, —;**
 5-8 **Side, Close, Side, —; Heel, —, Toe, —; Side, Close, Side, —; Heel, —, Toe, —;**
 9-12 **Fwd, Close, Bk, Close; Lunge Fwd, —, Recov, —; Cut, Bk, Cut, Bk; Rock Bk, —, Recov, —;**
- PART B
- 1-4 **BUTTERFLY M face WALL Side, Behind, Side, Front; Side, Behind, Side, Front to CLOSED; Pivot, —, 2, —; 3, —, 4 M face WALL in BUTTERFLY, —;**
 5-8 **Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD:**
 9-12 **Walk, —, 2, —; 3, —, 4, —; Fwd Two-Step; Fwd Two-Step;**
- PART C
- 1-4 **(Limp Apart) Side, Behind, Side, Behind; Rock Side, —, Recov, —; Fwd Two-Step; Fwd Two-Step;**
 5-8 **Repeat action meas 1-4 Part C except to end in BUTTERFLY M facing WALL:**
 9-12 **Change Sides Two-Step; Rock Side, —, Recov, —; Change Sides Two-Step; Rock Side, —, Recov, —;**
- SEQUENCE: A — A — B — C — A — A plus Ending.
- Ending:
- 1 **Apart, —, Point, —.**

CHICKEN POLKA — Belco 276

- Choreographers:** Vaughn and Jean Parrish
Comment: A lively routine with novel music. Half of the record has cues.
- INTRODUCTION
- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, — Together to BUTTERFLY, —, Touch, —;**
- PART A
- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Face to Face Two-Step; Bk to Bk Two-Step end in CLOSED M face WALL;**

- 5-8 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, —;**
 9-12 **(Lady Under end LEFT-OPEN) Fwd Two-Step; Fwd Two-Step; (Lady Under end OPEN) Fwd Two-Step; Fwd Two-Step;**
 13-16 **Two-Step Away; Two-Step Away; Walk Together, —, 2, —; 3, —, 4 to OPEN, —, BRIDGE**
- PART B
- 1-4 **Fwd, —, 2, —; 3, —, Kick, —; Bk, —, 2, —; 3, —, Touch end in BUTTERFLY M face WALL, —;**
- 17-20 **Heel, —, Toe, —; Side, —, Behind, —; Side, —, Heel, —; Toe, —, In Place, —;**
 21-24 **Repeat action meas 17-20**
- 25-28 **Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —; Twisty Vine, —, 2, —; 3, —, 4, —;**
 29-32 **Repeat action meas 25-28:**
 SEQUENCE: A — Bridge — B — A — Bridge — B — A — meas 17-24 Part B Twirl and ACK.

CHILI SAUCE — Hi-Hat 969

- Choreographers:** Don and Pete Hickman
Comment: Easy but busy routine. Light and airy music.

INTRODUCTION

- 1-3 **OPEN Wait three counts; Apart, —, Point, —; Together, —, Touch, —;**
- PART A
- 1-4 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step;**
 5-8 **Away, Close, Bk, —; Together, Close, Fwd, —; Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL;**
 9-12 **Side, Close, Thru, —; Side, Close, Thru, —; Side, Close, Side, Close end OPEN facing LOD; Walk Fwd, —, 2, —;**
- PART B
- 13-16 **Apart, 2, 3, Brush; Together, 2, 3, Touch; Step, Brush, Step, Brush slightly Bk to Bk; Step, Brush, Step, Brush end BUTTERFLY M face WALL;**
 17-20 **Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Draw, Close, —; Side, Behind, Side, Thru;**
 SEQUENCE: A — B — A — B — A plus Ending.
- Ending:
- 1-4 **Apart, 2, 3, Brush; Together, 2, 3, Touch; Step, Brush, Step, Brush; Fwd, —, Point, —.**

COQUETTE — Grend 14257

- Choreographers:** Hal and Lou Neitzel
Comment: Intermediate routine has a fishtail. Music has a big band sound.
- INTRODUCTION
- 1-4 **DIAGONAL OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**
- PART A
- 1-4 **L Turn, Side, Close, —; L Turn, Side, Close M face WALL, —; Fwd, —, Side, Recov; Manuv, —, Side, Close M facing RLOD;**
 5-8 **R Turn, —, Side, Close; R Turn, —, Side, Close M facing WALL; Side, Close, Side, Close; Fwd, —, Fwd M facing LOD, —;**
 9-12 **Repeat action meas 1-4 Part A:**
 13-16 **Repeat action meas 5-8 Part A:**
- PART B

- 17-20 **(Prog Scissors) Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Walk, —, 2, —; Point Fwd, —, Point Bk, —;**
 21-24 **(Fishtail) Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Side, Draw, Close, —;**

- 25-28 **Point Fwd, —, Close end SEMI-CLOSED facing LOD, —; Point Fwd, —, Close, —; Fwd, —, Fwd Rise, Recov; Bk, —, Bk Rise, Recov, —;**
 29-32 **Side, Close, Side, —; Manuv M face RLOD, —, Side, Close; R Pivot M face LOD, —, Fwd Rise Check, —; Dip Bk, —, Recov, —;**
SEQUENCE: A — B — A — B plus Ending.
Ending:
 1-2 **CLOSED M face WALL Side, Close, Side, Close; Side, Close, Apart, Point.**



COULDN'T HAVE BEEN ANY BETTER — Mustang 177

Choreographers: Will and Eunice Castle
Comment: Busy two-step with no difficult figures. Music is adequate. Cues on one side of record.

INTRODUCTION

- 1-4 **OPEN face LOD Wait; Wait; Limp Apart, 2, 3, —; Together, 2, 3 to CLOSED M face WALL, —;**
PART A
 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd, —;**
 5-8 **Side, Close, XIF end in SIDECAR, —; Side, Close, XIF end in BANJO, —; Side, Close, XIF end in CLOSED M face WALL; Pivot, —, 2 face LOD, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:
PART B
 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;**
 5-8 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Blend to CLOSED Turn Two-Step; Turn Two-Step M face LOD;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

PART C

- 1-4 **Side, Behind, Side, Front; Side, Behind, Side, Front blend to CLOSED; Pivot, —, 2, —; (Twirl) Walk Fwd, —, 2 end in OPEN facing LOD, —;**
 5-8 **Step, Bump/Turn face RLOD in LEFT-OPEN, Step, Bump; Bk, Close, Fwd end facing partner & WALL, —; Side, Close, XIF, —; (Twirl) Walk Fwd, —, 2 end in BUTTERFLY M face WALL, —;**
 9-12 Repeat action meas 1-4 Part C:
 13-16 Repeat action meas 5-8 Part C:
PART D
 1-4 **Side, Close, Fwd/Turn to LEFT-OPEN facing RLOD, —; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —; Side, Close, Bk, —; Change Sides, —, 2 M face COH in BUTTERFLY, —; Side, Close, Fwd/Turn face LOD in LEFT-OPEN, —; Walk Fwd, —, 2 end BUTTERFLY M face COH, —; Side, Close, Bk, —; Change Sides, —, 2 M face WALL in BUTTERFLY, —;**

SEQUENCE: Dance goes thru once, part C one time thru plus Ending.

- Ending:**
 1-4 **Side, Close, Fwd/Turn to LEFT-OPEN facing RLOD, —; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —; Side, Close, Bk face LOD in OPEN, —; Walk Fwd, —, 2, —;**
 5-8 **Step, Bump/Turn face RLOD in LEFT-OPEN, Step, Bump; Bk, Close, Fwd M face WALL, —; Side, Close, XIF end OPEN facing LOD, —; Apart, —, Point, —.**

COUNTRY STYLE — Belco 280

Choreographers: Richard and Jo Anne Lawson
Comment: This two-step is fun to do and has good jivy music. One band has cues.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**
PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Back, Close, Fwd, —;**
 5-8 Starting with R ft. repeat action meas 1-4 Part A:
 9-12 **Side, Close, Fwd, —; Walk Fwd, —, 2, —; Side, Close, Fwd, —; Walk, —, 1/4 R Turn M face WALL, —;**
 13-16 **Side, Close, Side, —; Rock Swd, —, Recov to SEMI-CLOSED, —; Thru, Side, Close, —; Side, Draw, Close to BUTTERFLY, —;**
PART B
 1-4 **(Twist) Side, —, Behind, —; Side, Close, Fwd, —; (Twist) Side, —, Behind, —; Side, Close, Bk, —;**
 5-8 **Toe, Heel, XIF, —; Bk, Close, Fwd, —; Toe, Heel, XIF, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;**
 9-12 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Bk, Close, Fwd to CLOSED M face WALL, —;**
 13-16 **Side, Close, Side, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end M face LOD:**
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
 1-5 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —; Side, —, Close, —; Swivel, Swivel, Apart, Point.**



COWBOY BLUES — Hi-Hat 964

Choreographers: Jess and May Sasseen
Comment: Standard easy level two-step routine using basic steps.

INTRODUCTION

- 1-4 **SEMI-CLOSED facing LOD Wait; Wait; (Twirl) Walk, —, 2, —; 3, —, 4, —;**
PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Bk, Side, Thru to face RLOD in LEFT-OPEN, —;**
 5-8 **Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Bk, Side, Thru to BUTTERFLY M face WALL, —;**
 9-12 **Side, Close, Turn to Bk to Bk, —; Side, Close, Turn to Face to Face & BUTTERFLY, —; Vine, 2, 3, 4; Side, Draw, Close, —;**
 13-16 Repeat action mes 9-12 except to end in CLOSED M face WALL:

PART B

- 17-20 **Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2, —;**
 21-24 **Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Close, Side, Close; Side, —, Thru, —;**
 25-28 Repeat action meas 17-20:
 29-32 Repeat action meas 21-24 Except to end in SEMI-CLOSED:
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
 1-5 **OPEN facing LOD Step Fwd, —, Point, —; Step Bk, Point Bk, —; Fwd, Close, Bk, Close; Fwd face partner and WALL, —, Draw, —; Point and Ack.**

DAY DREAMING — Hi-Hat 958

Choreographers: Bud and Shirley Parrott
Comment: Good music but the two-step routine seemed a little hectic in spots.

INTRODUCTION

- 1-2 **DIAGONAL OPEN-FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch;**
PART A
 1-4 **Side, Close, Cross to SIDECAR/Close, Fwd; Rock Fwd, —, Recov to CLOSED, —; Side, Close, Cross to BANJO, —; Side to CLOSED, Close, Fwd, Touch;**
 5-8 **Side, Close, Cross to BANJO/Close, Fwd; Rock Fwd, —, Recov to CLOSED, —; Side, Close Cross to SIDECAR, —; Side, Close, Turn M face WALL in BUTTERFLY, Touch;**
 9-12 **Side, Behind, Side/Close, Turn to OPEN face LOD; Rock Thru, —, Recov to BUTTERFLY, —; Side, Behind, Side/Close, Turn to LEFT-OPEN face RLOD; Rock Thru, Recov, Side, Pickup to CLOSED M face LOD;**
 13-16 **Side, Close, Cross to SIDECAR, Side/Behind, Side, Fwd BANJO, Lock to CLOSED; Side, Close, Fwd, —; Side, Close, Bk to SIDECAR, —;**
PART B
 17-20 **Cross, —, Flair/Point to BANJO, —; Cross, —, Flair/Point to SIDECAR, —; Cross, Side, Cross, Flair/Point to BANJO; Cross, —, Side, Close to SIDECAR;**
 21-24 Repeat action meas 17-20 except to end in CLOSED:
 25-28 **Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, —; Bk, Side, Close, —; Dip Bk, —, Recov/Manuv M face RLOD, —;**
 29-32 **Side, Close, Pivot, —; 2 face LOD, —; Bk, —; Side, Close, Fwd, —; Run, 2, 3, 4;**
SEQUENCE: A — B — A — B plus Ending.
Ending:
 1 —, —, Apart, Point.



DEAR ONE — Cem 37028

Choreographers: Harvey and Norine Wiese
Comment: This waltz is not difficult. Big band music. Record needs speeding up.

INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Side, Draw, Touch; Apart, Point, —; Together CLOSED, Touch, —;**
PART A
 1-4 **Hover, 2, 3; Weave, 2, 3; 4, 5, 6; Thru, Face Close;**
 5-8 **Canter, Draw, Close; Canter, Draw, Close; (Twirl) Side, Behind, Side; Thru, Face Close;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 except to end SIDECAR:
PART B
 1-4 **Twinkle to BANJO, 2, 3; Fwd, Touch, —; Twinkle to SIDECAR, 2, 3; Bk, Touch end in CLOSED M facing WALL, —;**
 5-8 **Dip Bk, —, —; Manuv Recov M face RLOD, Side, Close; (R) Waltz Turn; (R) Waltz Turn end SIDECAR M face WALL;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 except to end in CLOSED;
SEQUENCE: A — B — A — B plus Ending.
Ending:
 1-2 **Canter, Draw, Close; Apart, Point, —.**

DESERT BLUES — Grenn 14262

Choreographers: Clark and Maxine Smith

Comment: This dance is fun to do and the music is jazzy.

INTRODUCTION

- 1-5 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —; Walk, —, 2, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Behind, Side, Behind to SEMI-CLOSED; Walk, —, 2, —;

- 5-8 CLOSED Side, Close, Cross to SIDE-CAR; Side, Close, Cross to BANJO, —; CLOSED Turn Two-Step; Turn Two-Step end SEMI-CLOSED face LOD;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

BREAK

- 1-5 Fwd Two-Step; Fwd Two-Step; Away, —, Touch, —; Together, —, Touch, —; Walk, —, 2, —;

PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step; OPEN Rock Fwd, —, Recov/ Turn face RLOD in LEFT-OPEN, —; Fwd, Close, Bk, —;

- 5-8 Rock Bk, —, Recov, —; Side, Close, Thru to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step M face WALL;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: A — Break — B — Break — A — Break — B — Break except to eliminate meas 5 of Break and Step Apart and Ack.

DIPSY DOODLE — Grenn 14256

Choreographers: Gordon and Thelma Meisel

Comment: Not difficult yet an intermediate two-step. The tune is the popular swing number of the 30s.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

PART A

- 1-4 Fwd, —, 2, —; Fwd Two-Step; Fwd, —, 2, —; Fwd Two-Step;

- 5-8 Side, Close, Cross to SIDE-CAR, —; Side, Close, Cross to BANJO, —; Strolling Vine, 2, Turn, —; Vine, 2, Turn end CLOSED M face WALL, —;

- 9-12 Pivot, —, 2, —; 3, —, Back M face WALL, —; (Breakaway) Side, Behind, Recov, —; Side, Behind, Recov end in CLOSED M face LOD, —;

PART B

- 1-4 Fwd, —, Fwd Check, —; (Fishtail) Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, —; Manuv, —, Side, Close CLOSED M face RLOD;

- 5-8 1/2 R Pivot M face LOD, —, 2, —; Fwd, Close, Bk, —; Bk, —, Bk, Close, Fwd, —;

SEQUENCE: A — A end in BANJO, B — B — A — A end in BANJO — B — B plus Ending.

Ending: 1-4 Side, Close, Side, Point; Behind, Side, Thru, —; Side, Close, Side, Point; Behind, Side, Thru, —; Side/Point.

DO DO DISCO — Hi-Hat 975

Choreographers: Charles and Nina Ward

Comment: Lots of action in this routine. You will find the tune familiar.

INTRODUCTION

- 1-4 FACING Wait; Wait; Heel, Step/Step, Heel, Step/Step; Apart, Close, Together, Close;

PART A

- 1-4 Bk Away, 2, 3, Point; Together, 2, 3, SIDECAR, Point; (Fwd, Side, XIB, Bk) Circle L, 2, 3, 4; (Side, Close) On Arnd, 3, Side, Close;

- 5-8 Rock Apart, Recov, Side, XIB; Side, XIB, Side, XIB; Rock Apart, Recov, BUTTERFLY XIF, Side; Side, XIF, Side, XIF;

- 9-12 Stamp, —, Push/Point, —; Stamp, —, Push-Point, —; XIB, Side, Thru, Point; Step, Point, Step, Point;

- 13-16 (Wrap) Side, XIB, Bk, Touch; (Unwrap) Fwd, 2, 3, 4; Heel, Step/Step, Heel, Step/Step; Apart, Close, Together, Close;

PART B

- 1-4 LOD No hands joined (Side, Close, In Front of M) Side, Close, XIF, —; Side, Close, XIF, —; Side Sway L, —, Sway R, —; Sway L, —, Sway R, —;

5-8 Repeat action meas 1-4 Part B:

- 9-12 OPEN face LOD Side, Close, XIF, XIF; Side, Close, XIF W face M in BUTTERFLY, —; Thru, —, Swivel, Close; Thru, —, Swivel, Touch;

SEQUENCE: A — B — A — B — A plus Ending. Ending:

- 1-3 LOD No hands joined Side, Close, XIF, —; Side, Close, XIF, —; Side Sway L, —, —, —;

DON'T STOP IN MY WORLD — Belco 285

Choreographers: Norman and Helen Teague

Comment: Nothing unusual in this two-step and the music is adequate. There is one band with cues.

INTRODUCTION

- 1-5 BUTTERFLY Wait 2 beats Side, Draw, Close, —; Circle Away Two-Step; Together Two-Step; Bk, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Basketball Turn In, —, 2, —; 3, —, 4, —;

- 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Close, Fwd, —; Side, Close, Cross to BANJO W face RLOD, —;

- 9-12 Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end BUTTERFLY M face WALL, —;

- 13-16 Side, Behind, Side, Behind; Fwd LOD, —, Turn to face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Bk to BUTTERFLY, —;

PART B

- 1-4 Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF, —;

- 5-8 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4 Part B:

- 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending:

- 1-6 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, Face WALL in CLOSED, —; Side, Draw, Close, —; Apart, —, Point, —.



DOODLEY DO — CEM 37030

Choreographers: Dave and Shirley Fleck

Comment: Lots of action in this routine and the music is good and bouncy.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Swing, Fwd Together to BUTTERFLY M face WALL, Touch;

DANCE

- 1-4 Fwd, Recov, Bk/Close, Bk; Bk, Recov, Fwd/Close, Fwd; (W Repeat 1 & 2) Fwd, 1/2 R Turn face COH, Fwd/2, 3; Fwd, 1/2 L Turn face WALL, Fwd/2, 3 BUTTERFLY;

- 5-8 Toe, Heel, Cross/2, 3; Toe, Heel, Cross/2, 3 end OPEN facing LOD; Rock Side, Recov, Change Sides/2, 3; Rock Side, Recov, Change Sides/2, 3;

- 9-12 Circle Away, 2, Step/Close, Step; Circle Together, 2 Step/Close, Step OPEN facing LOD; Cross Swivel, 2, Cross/2, 3; Cross Swivel, 2, Cross/2, 3;

- 13-16 Rock Fwd 1/2 R Turn M face RLOD in SIDECAR, Recov, Fwd/2, 3; Rock Fwd 1/2 L Turn M face LOD in BANJO, Recov, Fwd/2, 3 R hand star; Wheel, 2, Fwd/2, 3 M facing RLOD; Wheel, 2, Fwd/2, 3 to BUTTERFLY M face WALL;

- 17-20 (Chase) (W Basic) Fwd 1/2 R Turn, Recov, Fwd/Cha, Cha; (W 1/2 R Turn) Fwd 1/2 L Turn, Recov, Fwd/Cha, Cha; (W 1/2 L Turn) Fwd, Recov, Bk/Cha, Cha; (W 1/2 R Turn) Bk, Recov, Bk/Cha, Cha to BUTTERFLY;

- 21-24 (Face to Face) Side, XIB, L Turn Bk to Bk/Cha, Cha; Side, XIB, R Turn/Cha, Cha end BUTTERFLY; (Twirl) Side, XIB, Cha/Cha, Cha; (Rev Twirl) Side, XIB, Side/Cha, Cha; (Face to Face) Side, XIB, L Turn Bk to Bk/Cha, Cha; Side, XIB, R Turn/Cha, Cha end BUTTERFLY; (Twirl) Side, XIB, Cha/Cha, Cha; (Rev Twirl) Side, XIB, Side/Cha, Cha;

SEQUENCE: Dances goes thru twice then quick Apart and Point.

DOODLIN' SONG — Hi Hat 961

Choreographers: Pete and Val Peterman

Comment: Fun two-Step to music that has a lift.

INTRODUCTION

- 1-4 BUTTERFLY Wait; Wait; Side, Kick, Side, Kick; (Twirl) Side, XIB, Side, Thru to SEMI-CLOSED facing LOD;

PART A

- 1-4 Fwd, Close, Bk, Close; Fwd Two-Step; Fwd, Close, Bk, Close, Fwd Two-Step end CLOSED M face WALL;

- 5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step to face WALL in BUTTERFLY;

PART B

- 1-4 Bk Away, 2, 3, Touch; Together, 2, 3 to CLOSED, Touch; Side, Close, Cross, —; Side, Close, Cross to BANJO M face LOD, —;

- 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Banjo Wheel, 2, 3, —; 4, 5, 6 to face WALL in BUTTERFLY, —;

PART C

- 1-4 Side, Close, Side, Flare; Behind, Side, Thru to OPEN, —; Circle Away Two-Step; Together Two-Step to BUTTERFLY M face WALL;

- 5-8 Side, Behind, Side, Behind to SEMI-CLOSED; Fwd, —, Pickup to CLOSED, —; Gaucho Turn, 2, 3, 4; 5, 6, 7, 8 to SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

- 1-2 BUTTERFLY M face WALL Side, Kick, Side, Kick; Stamp, Stamp, Chug, —.

DREAMLAND — Genn 14224

Choreographers: Jack and Na Stapleton
Comment: A re-release of this smooth waltz with very pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;
- 1-4 DANCE
- 1-4 (Roll) Fwd Waltz; CLOSED Manuv M face RLOD; (R) Waltz Turn; (R) Waltz Turn end OPEN-FACING;
- 5-8 Fwd Waltz; (Wrap) In Place, 2, 3; Fwd Waltz; Fwd, Side, Close end M face WALL in BUTTERFLY;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;
- 17-20 Apart, 2, 3; (Tamara) Fwd, Touch, —; Around, 2, 3; Together, Touch to BUTTERFLY M face COH, —;
- 21-24 Repeat action meas 17-20 except to end in BUTTERFLY M facing WALL;
- 25-28 Waltz Away; Fwd, Flare to BUTTERFLY, —; Thru, Side, Behind; Side, Draw to CLOSED, —;
- 29-32 Balance Bk, —, —; Waltz Manuv M face RLOD; (R) Waltz Turn; (R) Waltz Turn; SEQUENCE: Dance goes thru twice. Meas 32 second time W Twirls as M waltzes Fwd, Step Apart, Point.

DREAM SOMEDAY — Hi-Hat 957

Choreographers: LeRoy and Anita Stark
Comment: Interesting two-step to excellent music.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Side, Close, Side, —; Side, Close, Side, —;
- 1-4 PART A
- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; (W Under face RLOD) Side, Close, L Turn to face RLOD in LEFT-OPEN, —; 1/2 R face Bk up Wheel, 2, 3 to face LOD, —;
- 5-8 (Twirl across to BANJO face RLOD) Side, Close, Fwd, —; Thru, Turn M face WALL in CLOSED, Close, —; Side, Close, Side to REV SEMI-CLOSED, Point; Rev Roll, 2, 3 to CLOSED M face WALL, —;
- 1-4 PART B
- 1-4 Side, Close, Fwd, —; Behind, Side, Front, —; Side, Close, Fwd, —; Behind, Side, Close, —;
- 5-8 (Run Arnd end facing WALL) Hook, 1/2 L Turn face LOD in SEMI-CLOSED, Fwd face COH in CLOSED, —; Side, Close, Side, —; (Run Arnd end facing COH) Hook, 1/2 L Turn face RLOD in SEMI-CLOSED, Fwd face WALL in CLOSED, —; Side, Close, Side, —;
- 1-4 PART C
- 1-4 Rock Fwd, Recov, Whip to LEFT-OPEN face WALL, —; Rock Bk, Recov, Fwd, —; (3/4 L Turn Under end facing RLOD in LEFT-OPEN) Wheel, 2, 3 to face RLOD in LEFT-OPEN, —; Wheel, 2, Pickup to CLOSED M face COH, —;
- 5-8 Repeat action meas 1-4 Part C except to start by facing COH;
- SEQUENCE: A — A — B — C — A — A — B — C plus Ending.
- Ending:
- 1-2 SEMI-CLOSED Walk, Manuv to CLOSED, Pivot, 2 M face WALL; Side, Close, Apart, Point.



ENGINE #9 — Belco 273

Choreographers: John and Shari Helms
Comment: Not a difficult two-step. The music is pleasant. There is one band of cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —; Together to SEMI-CLOSED, —, Touch, —;
- 1-4 PART A
- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Side, Close;
- 5-8 Rock Side RLOD, —, Recov to face LOD in SEMI-CLOSED, —; Fwd Two-Step; Turn Two-Step; Turn Two-Step to end facing LOD in SEMI-CLOSED;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL;
- 1-4 PART B
- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Lunge Side, —; Recov to face RLOD, —; Fwd Two-Step;
- 5-8 Lunge Side, —, Recov face LOD in SEMI-CLOSED, —; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd M face WALL in BUTTERFLY, —;
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Step Apart, —, Point, —.

FANTASY WALTZ — Hi-Hat 967

Choreographers: Roy and Phyllis Stier
Comment: This waltz routine and the music is nice, even unusual in spots.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; (Shift weight to L foot) Side Hover, —, Brush/Side to V SEMI-CLOSED; Pick up to CLOSED, 2, 3;
- 1-4 PART A
- 1-4 (L) Waltz Turn end M face RLOD; Bk, Side, Check BANJO M face DIAGONAL LOD & WALL; Bk, Side, XIF to end SIDECAR M face DIAGONAL RLOD & WALL; Side, Draw, Hover;
- 5-8 SEMI-CLOSED Fwd, 2, 3; Fwd, Face, Hook; (Unwind) Around, 2, 3 CLOSED M face LOD; Side, Draw, Touch;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A
- 1-4 PART B

- 1-4 L Turn, Side/Close, Side to BANJO: Bk, Fwd, Fwd M face LOD; R Turn M face WALL, Side/Close, Side to SIDECAR; Bk, Turn, Side to REV SEMI-CLOSED LOD;

- 5-8 Thru, Side, Behind SEMI-CLOSED RLOD; Side, Draw, —; CLOSED (L) Waltz Turn; (L) Waltz Turn end M face LOD;

- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except to end BANJO M face LOD & COH;

INTERLUDE

- 1-4 1/4 R Turn SIDECAR, Point M face DIAGONAL LOD & WALL, —; 1/4 L Turn BANJO, Point M face DIAGONAL LOD & COH, —; 1/4 R Turn SIDECAR, Point M face DIAGONAL LOD & WALL, —; Bk, L Turn to CLOSED M face LOD, Touch;

- SEQUENCE: A — B — Interlude — A — B — Interlude plus Ending.

- Ending:
- 1-4 CLOSED M face LOD 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —;

- 5-8 Dip Bk, —, Twist; Recov, —, Touch; (Twirl) Side, Behind, Side; Point Thru, —, —.

FINESSE — Hi-Hat 971

Choreographers: Charlie & Madeline Lovelace
Comment: Lots of action but not difficult. Big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face DIAGONAL LOD & WALL, —, Touch, —;
- 1-4 PART A
- 1-4 Fwd, —, Side, XIB; Thru, —, Side, Close; L Turn M face RLOD in BANJO, —, Side, Bk; Check Bk, —, Side, Recov end SIDECAR M face DIAGONAL RLOD & COH;
- 5-8 Fwd, —, Side, Recov end BANJO; Fwd, —, Side, Recov end SIDECAR; (Telemark) L Turn, —, 2 to SEMI-CLOSED facing LOD & WALL, Fwd; Manuv, —, Side, Bk to CLOSED M face RLOD;
- 9-12 Pivot M face LOD, —, Check, Recov; Bk, —, Side, XIB to CONTRA BANJO M face COH & LOD; L Turn, —, Side, Close; L Turn, —, Side, Close end CLOSED M facing DIAGONAL LOD & WALL;
- 13-16 Fwd, —, Side, Recov; L Turn, —, L Turn, Bk to BANJO M facing RLOD & WALL; Bk, —, L Turn M face LOD & WALL, Fwd; XIB, —, Face, Close M facing WALL in CLOSED;
- 1-4 PART B
- 1-4 Side, Touch, Side, —; SEMI-CLOSED Rock Bk, Recov, Side, —; LEFT-OPEN facing RLOD Rock Bk, Recov, Side, —; OPEN face LOD Rock Bk, Recov M face WALL in CLOSED, Side, Close;
- 5-8 Side, Close, XIF, —; (Bk, Close, Fwd, —; Side, Close, XIF, —; Side, XIB, Side, Thru; PIVOT, —, 2 M face COH, —;
- 9-12 Traveling RLOD Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

FIRST KISS — Genn 14263

Choreographers: George and Mickey McCann

Comment: A flowing waltz with big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;
- 1-4 PART A
- 1-4 Fwd Waltz; Fwd Waltz; (Whisk) Fwd, Side, XIB; Thru, Face, Close M face WALL in CLOSED;
- 5-8 Fwd L Turn, Side, Fwd twd RLOD in SEMI-CLOSED; Fwd, Fwd/Check, Bk in BANJO M face RLOD; Bk, Side, Close M face COH in CLOSED; Side, Draw, Touch;
- 9-12 Traveling RLOD repeat action meas 1-4 Part A;
- 13-16 Twd RLOD repeat action meas 5-8 Part A end in CLOSED M face WALL;
- 1-4 PART B
- 1-4 Twinkle, 2, 3 to BANJO M face LOD; Fwd Waltz; Fwd Waltz; Manuv, 2, 3 end CLOSED M face RLOD;
- 5-8 (Heel Pivot) Bk, Close, Fwd to SEMI-CLOSED facing LOD; Fwd, L Turn, Side end BANJO M face DIAGONALLY RLOD & COH; Bk, L Turn M face LOD, Side, Manuv, 2, 3 end CLOSED M face RLOD;

9-12 **Pivot, 2, 3; Bk, Side, Close M facing LOD in CLOSED; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**
 13-16 **(Hover) Fwd, Side, Recov to SEMI-CLOSED; Thru, Face, Close M face WALL in CLOSED; L Balance, 2, 3; R Balance, 2, 3;**
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1 Dip Bk, Twist L, —.

FLIRTING MOON — Grend 14271
 Choreographers: Jim and Pauline Corliss
 Comment: Nothing unusual in this routine though the music has a definite beat.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
 PART A
 1-4 Fwd Two-Step; Fwd Two-Step; Progress Side, Close, Cross, —; Side, Close, Cross, —;
 5-8 Turn Two-Step; Turn Two-Step M face LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
 PART B
 1-4 Side, Close, Apart, —; Side, Close Together to TAMARA, —; Wheel R 1/2, 2, 3, —; Turn R face, 2, 3 end BUTTERFLY M face LOD, —;
 5-8 Bk, Close, Fwd, —; (L Wrap) In Place, 2, 3, —; (Unwrap) Side, Close, Fwd, —; Side, Close, Bk end CLOSED M facing LOD, —;

PART C

- 1-4 BUTTERFLY Side, Draw, —, Close; Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross; Side, Draw, —, Close;
 5-8 Fwd, Close, Bk, Close; Walk, —, 2, —; Release M's R & W's L hands Breakaway Side, Rock Bk, Recov, —; Side, Rock Bk, Recov to CLOSED M facing LOD, —;

SEQUENCE: A — A — B — A — C — C — A — A — B — A except eliminate meas 8 and Step Apart, Close, Apart/Point, —.

FOR ME AND MY GAL — Grend 14275

Choreographers: Harvey and Norine Wiese
 Comment: Not a difficult two-step and the music is excellent.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
 DANCE
 1-4 Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov to CLOSED M face WALL, —;
 5-8 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov end in BUTTERFLY, —;
 9-12 Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, Close, Fwd, —; R Wheel 1/2, 2, 3 M face COH, —;
 13-16 With M facing COH repeat action meas 9-12 except to end M face WALL;
 17-10 Side, Close, Cross SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —; Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL;
 21-24 Repeat action meas 17-20;
 25-28 Vine, 2, 3, 4 SEMI-CLOSED; Walk, —, 2 CLOSED M face WALL, —; Vine, 2, 3 4 SEMI-CLOSED; Walk, —, 2, —;
 29-32 Circle Away Two-Step; Circle Together Two-Step M face WALL in CLOSED; Side, Close, Side, Close; Side to SEMI-CLOSED, —, Thru, —;

SEQUENCE: Dance goes thru twice second time eliminate meas 32 Step Apart and Point.

FRANKIE AND JOHNNY — TNT 144

Choreographers: Dave and Shirley Fleck
 Comment: Active routine with peppy music. One side of record is cued.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
 PART A
 1-4 Fwd Two-Step; Fwd Two-Step; Progressive Scissors: Progressive Scissors to BANJO M facing LOD;
 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Vine, 2, 3, 4; Pivot, —, 2, —;
 9-12 (Twirl) Vine, 2, 3, Touch; (Rev. Twirl) Vine, 2, 3, Touch; Side, Touch, Side, Touch; Dip Bk, —, Recov M facing LOD, —;
 PART B
 1-4 (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch end BUTTERFLY M face WALL: Bk Away, 2, 3, Touch; Together, 2, Change Sides, 2;
 5-8 Bk Away, 2, 3, —; Together, 2, 3 to CLOSED M facing COH, —; Side, Close, Fwd, —; Side, Close, Bk, —;
 9-12 Change Sides, 2, 3, —; On Around, 2, 3 to BUTTERFLY M face WALL, Touch; (Twirl) Side, —, XIB, —; Fwd, —, Pickup to CLOSED M face LOD, —;
 SEQUENCE: A — A — B — B plus Ending.
 Ending:

- 1-4 Repeat action meas 1-4 Part A except to end M face WALL;
 5-6 Bk Away, 2, 3, —; Lean Back as W shoots M with Left hand.



FUN AND FROLIC — Belco 282

Choreographers: Buzz and Dianne Pereira
 Comment: Active two-step and the music is adequate.

INTRODUCTION

- 1-4 DIAGONALLY OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;
 PART A
 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;
 5-8 Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Lock, Fwd, Lock; Walk, —, 2 end in SEMI-CLOSED facing LOD, —;
 9-12 Fwd Two-Step; Fwd Two Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;
 13-16 Fwd Two-Step; Fwd Two-Step; Side, —, Behind, —; Side, —, Thru M face WALL in BUTTERFLY, —;
 PART B
 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Strut, —, 2, —; 3, —, 4, —;
 5-8 Circle Away Two-Step; Together Two-Step; (Twirl) Walk LOD, —, 2, —; Fwd, —, Pickup to CLOSED M facing LOD, —;
 9-12 Fwd Two-Step; Fwd Two-Step end M face WALL; Turn Two-Step; Turn Two-Step;
 13-16 Side, Close, Side, Close; Side, —, Thru, —; Side, Behind, Side, Front; Pivot, —, 2 M face LOD, —;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-3 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Apart, —.

GAY NINETIES — Grend 14264

Choreographers: Frank and Mary Seidelmann
 Comment: Waltz routine using a medley of three old favorite tunes.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point; Together to OPEN face LOD, —, Touch;
 PART A
 1-4 Step, Brush, Point Fwd; Manuv to face RLOD in CLOSED, —, Touch; (R) Waltz Turn; (R) Waltz Turn face WALL in BUTTERFLY;
 5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Solo Roll LOD, 2, 3; 4, 5, 6;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A;
 17-20 Apart, —, Point; Together, —, Touch; Change Sides, 2, 3 end LEFT-OPEN facing LOD; Turn In, 2, Close M facing COH in BUTTERFLY;
 21-24 Repeat action meas 17-20 Part A end OPEN facing LOD;
 25-28 Fwd Waltz; Turn In face RLOD, Bk, CLOSE in LEFT-OPEN; Bwd Waltz; Bk, Face, Close M face WALL in CLOSED;
 29-32 Dip Bk, —, —; Manuv, —, Touch M facing RLOD; (R) Waltz Turn; (R) Waltz Turn face LOD in OPEN;
 PART B
 1-4 Step, Brush, Point Fwd; Fwd 1/4 Turn, —, Touch; Step, Brush, Point Fwd; Fwd 1/4 Turn, —, Touch;
 5-8 Circle away, 2, 3; Circle Together, 2, 3; Step, —, Touch to TAMARA; Fwd R Turn, —, Touch to BUTTERFLY M face COH;
 9-12 Step, —, Touch to TAMARA; Fwd, R Turn face RLOD in LEFT OPEN, —; Waltz Fwd; Step, Brush, Point Fwd;
 13-16 Bwd Waltz; Bk, 1/4 L Turn, CLOSED M face WALL; Side, —, Touch; Side, —, Touch;
 SEQUENCE: A — B — B — A to meas 28 plus Ending.
 Ending:

- 1-4 CLOSED M face WALL Dip Bk, —, —; Recov to BUTTERFLY, —, Touch; Apart, —, Point; Together, —, Point.

GOLDEN DREAMS — Grend 14273

Choreographers: Vernon and Sandy Porter
 Comment: Using both right and left turning waltzes the routine is not difficult. The tune is "Down The River Of Golden Dreams."

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Fwd, Side, Close; Bk, Side, Close;
 PART A
 1-4 Telemark end SEMI-CLOSED face RLOD: (L Roll end LEFT-OPEN facing RLOD) Fwd, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face RLOD;
 5-8 Spin Turn M face LOD; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL;
 PART B
 1-4 OPEN Waltz Away, 2, 3; Change Sides, 2, 3 end SKIRT SKATERS facing RLOD; L Turn, 2, 3; L Turn, 2, 3 end facing LOD;
 5-8 Roll LOD, 2, 3; Thru Side, Close end CLOSED M face WALL; Whisk; Thru, Face, Close to BUTTERFLY;
 9-12 Repeat action meas 1-4 Part B;
 13-16 Roll LOD, 2, 3; Thru, Side, Close end CLOSED M face WALL; Whisk; Fwd Waltz;
 SEQUENCE: Dance twice thru except meas 16. Do a Box Waltz, Dip bk, Twist, —.

GONNA WRITE MYSELF A LETTER —

Belco 282

Choreographers: Rocky and Vicki Strickland
Comment: Active two-step to jazzy music.
INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step; (Cross Over end LEFT-OPEN) Fwd Two-Step; Fwd Two-Step;
(Cross back to OPEN) Fwd Two-Step; Fwd Two-Step; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY M face WALL, —;
- 5-8 Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;
- 9-12 Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;
- 13-15 Bk Away, —, 2, —; Bk, Close, Fwd, —; Together, —, 2, —; Side, Close, Thru to SEMI-CLOSED, —;
- PART B
- 17-20 Fwd Two-Step; Fwd Two-Step; Lunge to Face, —, Recov facing RLOD, —; Fwd Two-Step;
Lunge to Face, —, Recov facing LOD in SEMI-CLOSED, —; Fwd Two-Step; Side, —, Behind, —; Side, —, Thru end M face WALL in CLOSED, —;
- 21-24 Side, Close, Fwd, —; Walk RLOD, —, 2 end M face WALL, —; Side, Close, Bk, —; Blend to BANJO Fwd LOD, —;
- 25-28 Side, Close, Fwd, —; Walk RLOD, —, 2 end M face WALL, —; Side, Close, Bk, —; Blend to BANJO Fwd LOD, —;
- 29-32 Bk, Fwd, Fwd, Lock; Walk, —, 2 to CLOSED, —; Pivot, —, 2, —; 3, —, Thru to SEMI-CLOSED facing LOD;
SEQUENCE: A — B — A plus Ending.
- Ending:
- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Point, —.

GYPSY EYES — Grenn 14260

Choreographers: Al and Carmen Coutu

Comment: Good music and a novelty routine for experienced dancers. Dance has three eight measure parts and each is repeated.

INTRODUCTION

- 1-4 M's L and W's R hands joined M facing WALL Wait; Wait; Side, —, Back, —; Side, —, Thru end in BUTTERFLY, —;
- PART A
- 1-4 Side, Behind, Side, Behind end in OPEN facing LOD; Fwd, —, Fwd, Lock; Fwd, Lock, Fwd, Flare to end in BUTTERFLY M facing WALL; Twist, Twist, Twist/Twist, Twist;
- 5-8 Stamp Side, —, Recov to LOOSE-CLOSED, —; Behind, Side, Front, Side; Behind, —, Step Fwd to SEMI-CLOSED facing LOD —; Fwd, 2, Face Partner M WALL in BUTTERFLY, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;
- PART B
- 17-20 Fwd, —, 2, —; Fwd, Pickup to CLOSED, Corte, —; Recov, —, Fwd Dip, —; (Twirl to end in WRAPPED facing LOD) Bwd Two-Step;
- 21-24 (Unwrap) Rock In Place, 2, 3, Touch; Change Sides, 2, 3, Touch; Roll Across, 2, 3 end in OPEN facing LOD, Touch; Fwd, 2, 3 end in SEMI-CLOSED, —;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24 except to end in OPEN;
- PART C
- 33-36 Fwd, —, 2, —; 3, —, 4, —; Rock Apart, Recov/Turn to face Partner M WALL and LOOSE-CLOSED, Step/Close, Step; Behind, Turn, Behind/Turn M facing WALL, Close;

- 37-40 Apart, Together, Step/Close, Step; Kick, Step, Kick, Step; Stamp Swd, —, Recov, —; Front, Side, Front/Side, Front end in OPEN facing LOD;

- 41-44 Repeat action meas 33-36;
- 45-48 Repeat action meas 37-40 except to end in BUTTERFLY M facing WALL:
SEQUENCE: A — B — C — A — B — C end in OPEN facing LOD plus Ending.
- Ending:
- 1-2 Side Apart, —, Close, —; Twist, Twist, Twist, —.

HAPPINESS IS A WALTZ — Cem 37032

Choreographers: George and Joyce Kammerer
Comment: A smooth and simple waltz routine with big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;
- PART A
- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Fwd, Swing, —; Spin Manuv M face RLOD in CLOSED;
- 5-8 (R) Waltz Turn; (R) Waltz Turn end M face WALL in BUTTERFLY: (Twirl) Vine, 2, 3; Thru, Side, Close;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A;
- PART B
- 17-20 Solo Roll LOD, 2, 3; Bk, Side, Close end BUTTERFLY M facing WALL; Side, Draw, Close; Side, Draw, Close;
- 21-24 Fwd, Side, Close; Bk, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;
- 25-28 Repeat action meas 17-20 Part B;
- 29-32 Repeat action meas 21-24 Part B;
SEQUENCE: Dance goes thru twice then Step Apart and Point.



HAPPINESS STREET — Grenn 14272

Choreographers: Roy and Phyllis Stier

Comment: Interesting dance with good music. Very short routine.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Flick, Step, Flick, Step; Flick, Step, Flick, Rock Bk/Recov;
- PART A
- 1-4 LEFT/OPEN Side, Chasse (W R Turn), W Under Chasse, Rock Apart, Recov, Side Chasse (W L Turn); (Continue L Turn) Chasse face WALL, Rock Apart, Recov,; Side Chasse, Behind, Side, —; Turn (W Wrap), Close, Change Point,; Bk, 2, 3, 4; Side Chasse (W R Turn), W Under Chasse,; Rock Apart, Recov, Side Chasse,;
- 5-8 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end SEMI-CLOSED facing LOD;
- PART B
- 1-4 Side, Step/Side, Cross, Side/Cross; Swivel, Walk, 2, 3, 4; Fallaway, 2/3, Face, 2/3; Rock Apart, Recov, Fallaway, 2/3 face WALL;
- 5-8 Behind, Side to LEFT-OPEN face LOD, Change Point, —; Fwd, Lock/Fwd, Fwd, Lock/Fwd; Roll Across, 2, 3, Face end BUTTERFLY M facing WALL; Kick, Step/Step, Kick, Step/Step;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-3 (Double Twirl) Fwd, 2, 3, 4; Fwd Chasse, Flick, Face; Flick RLOD, Face, Change/Point, —.

HAPPY DAYS — TNT 121

Choreographers: Dave and Shirley Fleck
Comment: Lively but easy two-step to peppy music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step to CLOSED; Turn Two-Step; Turn Two-Step end OPEN facing LOD;
- 5-8 Walk, —, 2, —; 3, —, Kick, —; Bk Up, —, 2, —; 1/4 R Turn BUTTERFLY, —, Touch, —;
- 9-12 Heel, —, Toe, —; Side Two-Step; Heel, —, Toe, —; Side Two-Step end in CLOSED;
- 13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, end SEMI-CLOSED facing LOD; Walk, —, 2, —;
- PART B
- 1-4 Away, 2, 3, —; Together, 2, 3, —; Away, 2, 3, —; Together, 2, 3, —;
- 5-8 Circle Away, —, 2, —; 3, —, 4, —; Together, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;
- 9-12 Roll LOD, —, 2, —; 3, —, Touch, —; Roll RLOD, —, 2, —; 3, —, Touch, —;
- 13-16 Bk Away, —, 2, —; 3, —, Touch, —; Together, —, 2, —; 3, —, Touch, —;
- PART C
- 1-4 Roll LOD, —, 2, —; In Place, Step, Step, —; Roll RLOD, —, 2, —; In Place, Step, Step, —;
- SEQUENCE: A — A — B — A — C — A plus Ending.
- Ending:
- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

HAPPY SOUNDS — MacGregor 5504

Choreographers: Bill and Dottye Stephenson
Comment: Not a difficult two-step routine. The music is very good.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to BUTTERFLY, —;
- PART A
- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end in OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Cross Thru, —; Side, Close, Cross Thru M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;
- 5-8 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD;
- PART B
- 1-4 Run, 2, 3, Swing; Bk, 2, 3, Touch; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY, —;
- 5-8 Pas de basque L, 2, 3, —; Pas de basque R, 2, 3, —; (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch;
- 9-12 Bk Away, 2, 3, Clap; Together, 2, 3 CLOSED, Touch; Side, Close, Fwd, —; Side, Close, Bk, —;
- 13-16 Side, Close, Bk, —; Side, Close, Fwd, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-4 (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch; Apart, —, Point, —; Ack.

HAPPY TIME RAG — Belco 286

Choreographers: Butch and Nancy Tracey
Comment: Active and easy two-step with peppy ragtime music. Has one band with cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
 PART A
- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;
 5-8 Vine Apart, 2, 3, —; Fwd Two-Step; Strut Bk Together, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:
 PART B
- 1-4 Side/Step, Step, Side/Step, Step; Rock Apart, Together, Change Sides/2, 3 M on Outside; Away/2, 3, Roll Across, 2 M face WALL; Away/2, 3, Face/2, 3 BUTTERFLY;
 5-8 Repeat action meas 1-4 Part B;
 9-12 Side, Kick, Side, Kick; Bk, Close, Fwd, —; Side, Kick, Side, Kick; Bk, Close, Fwd, —;
 13-16 Side, Kick, Bk, Close; Side, Kick, Bk, Close; Vine, 2, 3, 4; 5, 6, 7, 8;
 PART C
- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face WALL, —;
 5-8 Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; (Twirl) Walk, —, 2 end BUTTERFLY M face WALL, —;
 9-12 Repeat action meas 1-4 Part C;
 13-16 Repeat action meas 5-8 Part C except to end SEMI-CLOSED;
 SEQUENCE: A — B — C — B — C — A (1-8) B plus Ending.
 Ending:
 1-3 (Twirl) Walk, —, 2 end BUTTERFLY M face WALL, —; Side, Draw, Close; Wiggle, Wiggle, —, Apart.

HARMONY TWO STEP — Belco 281

Choreographers: Pat and Louise Kimbley
Comment: Lively two-step with good "razzmatazz" sounding music. One band has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Touch, —;
 PART A
- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 2 end in BANJO M face LOD, —;
 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Twirl) Fwd, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;
 9-12 Side, Touch, Side, Touch; Side, Behind, Side, Front; Circle Away Two-Step; Circle Together Two-Step;
 13-16 Side, Close, XIF, —; Side, Close, XIF to OPEN facing LOD, —; Strut, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;
 PART B
- 17-20 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end BUTTERFLY M face WALL;
 21-24 Side, —, Behind, —; Side, —, Front end BANJO M face LOD, —; (Twirl) Fwd, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;
 25-28 Repeat action meas 17-20;
 29-32 Repeat action meas 21-24 except to end in CLOSED M facing LOD;
 SEQUENCE: A — B — A — B — A plus Ending.
 Ending:
 1-2 BUTTERFLY (Twirl) Side, —, Behind, —; Apart, —, Point, —.

HEY MR. GUITAR — Grenn 14259

Choreographers: Manning and Nita Smith
Comment: A repeat of several years ago with the same good lively music.

INTRODUCTION

- 1-2 OPEN Wait; Apart, Point, Together to BUTTERFLY M face WALL, Touch; DANCE
- 1-4 Side, XIB, Side, Brush Turn end facing RLOD in LEFT-OPEN; Bk, 2, 3, Touch; Fwd Two-Step, Fwd Two-Step, Fwd Two-Step, Turn In Two-Step end facing LOD in OPEN;
- 5-8 Fwd, 2, 3, Swing; Bk, 2, 3 1/4 R Turn face WALL in CLOSED, —; Turn Two-Step, Turn Two-Step, Turn Two-Step end SIDECAR M face DIAGONAL LOD & WALL;
- 9-12 Walk, 2, Step, Close/Step end BANJO; Walk, 2, Step, Close/Step end SIDECAR; Walk, 2, Step, Close/Step end BANJO; Walk, 2, Step, Close/Step end SEMI-CLOSED face COH;
- 13-16 Walk In, 2, Turn face WALL, Point; (L Twirl) Walk Out, 2, 3, Touch; Bk Away, 2, Step, Close/Step; Together, 2, Step, Close/Step end BUTTERFLY M facing WALL;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
 1-6 Repeat meas 1-6 except to Ack on last beat of music.



HONEY BE — Belco 277

Choreographers: Charlie and Marge Carter
Comment: Pleasant routine with nice danceable music. One band cued by Charlie Carter.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
 PART A
- 1-4 Walk, —, 2, —; Fwd, Close, Bk, Close; Walk, —, 1/4 R Turn face WALL in LOOSE-CLOSED, —; Side, Behind, Side, Front end BANJO M face LOD;
- 5-8 Fwd, Close, Bk, —; (Scissors to SEMI-CLOSED) Bk, Close, Fwd, —; (Fwd, Close, Bk, —) Scissors, 2, 3, —; (Bk, Close, Fwd, —) Scissors, 2, 3, —;
- 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 except to end in OPEN facing LOD;
 PART B
- 1-4 Fwd, —, 2, —; Cross Over, 2, 3 LEFT-OPEN, —; Fwd, —, 2, —; Cross Over, 2, 3 to OPEN, —;
- 5-8 Fwd, 2, 3, Swing; (Wrap) Bk Up, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; Fwd, 2, 3, end CLOSED M face WALL, —;
 PART C
- 1-4 Side, Close, Fwd, —; Point Fwd, —, Point Bk, —; Side, Close, Bk, —; Point Bk, —, Point Fwd end SEMI-CLOSED, —;
- 5-8 Fwd Two-Step; Fwd Two-Step to CLOSED; Turn Two-Step; Turn Two-Step;
- SEQUENCE: A — B — C — A — B — C — A — C plus Ending.
 Ending:
 1-2 Side, —, Close, —; Apart, —, Point, —.

ITALIAN THEME — Grenn 14263

Choreographers: George and Joyce Kammerer

Comment: Active routine done mostly with identical footwork in Varsovianna position.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, (L Roll) Together, Touch to VARSOVIANNA identical footwork
- 1-4 Fwd, —, Fwd, Check; Behind, Side, Fwd, Lock; Side, Behind, Side, L Turn face DIAGONAL COH & LOD; Side, Behind, Side, R Turn face WALL;
- 5-8 Side R Turn, —, Bk, Cut; Bk, —, Bk, —; Bk, Cut, Bk L Turn face WALL, —; Side, —, Fwd DIAGOOLY LOD & WALL, —;
- 9-12 Fwd, R Turn, Side, Flare; Behind, Side, Thru, —; Fwd, R Turn, Side, Flare; Behind, Side, Thru, —;
- 13-16 Fwd, —, Side, Hook; (Roll Trans) Thru, —, Side, Close end M face WALL in CLOSED; Side, —, Thru to SEMI-CLOSED, —; Side/Close, Side, Fwd Pickup to CLOSED M face DIAGONALLY LOD & WALL, —;
- PART B

- 1-4 Fwd, —, Side Rise, Recov; Fwd, —, Fwd, Close end BANJO M face LOD; Bk, —, Bk, Close end SEMI-CLOSED facing LOD; Manuv, —, 2, 3 M face RLOD;
- 5-8 R Pivot, —, 2, —; 3, —, 4 M face WALL & LOD, —; Apart, —, —, Point, —; (Roll Trans) Together, —, Touch end VARSOVIANNA facing LOD & WALL, —;
- PART C

- 1-4 CLOSED M face LOD 1/2 L Turn, —, Side, Close; 1/2 L Turn, —, Side, Bk to SEMI-CLOSED facing RLOD; L Turn face LOD, —, Side, Fwd end BANJO;
- 5-8 Fwd, —, Side, Close; Bk, —, Side, Close; Dip Bk, —, Recov, —; (Twirl) L Turn face LOD, —, Close, —;
- 9-12 Repeat action meas 1-4 Part C;
 13-16 Fwd, —, Side, Close; Bk, —, Side, Close; Apart, —, Point, —; (L Roll Trans) Together, —, Touch end VARSOVIANNA face LOD & WALL, —;
- SEQUENCE: A — B — A (meas 9-16) — C — A plus Ending.
- Ending:
 1-2 Apart, —, Point, —; (L Roll to Trans) Together, —, Touch end VARSOVIANNA, —.

IT HAD TO BE YOU — Hi-Hat 967

Choreographers: Merl and Delia Olds

Comment: A pleasant two-step to dance and very good dance music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;
 PART A
- 1-4 Side, Close, Side, —; BANJO M face LOD & WALL Rock Fwd, —, Recov, —; CLOSED M face WALL Side, Close, Side, —; SIDECAR M face RLOD & WALL Rock Fwd, —, Recov, —;
- 5-8 CLOSED M face WALL Side, Close, Side, Flare; Behind, Side, Thru, —; Turn Two-Step; Turn Two-Step;
- 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;
 PART B
- 17-20 Side, Close, Turn to OPEN, —; Rock Fwd, —, Recov to BUTTERFLY, —; Side, Close, Turn to LEFT-OPEN facing RLOD, —; Rock Fwd, —, Recov to CLOSED M face WALL, —;

21-24 **Side, Close, Fwd, —; Side, Close, Bk, —;**
Side, Close, Side, Close SEMI-CLOSED;
Walk — 2, —;
25-28 **Circle Away Two-Step; On Around**
Two-Step; Together Two-Step
LOOSE-CLOSED; Side, Close, Thru to
SEMI-CLOSED face LOD, —;
29-32 **Fwd, Close, Bk, —; Bk, Close, Fwd to**
CLOSED M face WALL, —; Side, Behind,
Side, Thru; Side, Draw, Close, —;
SEQUENCE: Dance goes thru twice Step Apart and ACK.

IT'S A SIN — Hi-Hat 960

Choreographers: Don and Pete Hickman
Comment: Pleasant routine to dance and the music is smooth. Makes one want to dance.
INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —,**
Point, —; Together to BUTTERFLY, —,
Touch, —;
PART A
1-4 **Face to Face Two-Step; Bk to Bk**
Two-Step; OPEN face LOD Side, Close,
Cross to SIDECAR, —; Side, Close,
Cross to BANJO, —;
5-8 **Fwd, Close, Fwd, —; Fwd, Close, Fwd,**
—; Fwd, Close, Bk, Close; Fwd, —, 1/4 R
Turn face WALL in CLOSED, —;
PART B
1-4 **Side, Close, Fwd, —; Rock Fwd, —,**
Recov, —; Side, Close, Bk, —; Rock Bk,
—; Recov, —;
5-8 **Side, Behind, Side, Thru to SEMI-**
CLOSED; Walk, —, 2 to CLOSED, —;
Side, Behind, Side, Thru to SEMI-
CLOSED; Walk, —, 2 to BUTTERFLY
M face WALL, —;
PART C
1-4 **Fwd Two-Step; Fwd Two-Step; Cut,**
Back, Cut, Back; Rock Bk, —, Recov to
CLOSED M face WALL, —;
5-8 **Turn Two-Step; Turn Two-Step end**
SEMI-CLOSED facing LOD; (Twirl)
Fwd, —, 2, —; 3, —, 4, —;
SEQUENCE: A — B — A — C — A — B — A — C plus Ending.
Ending:
1-4 **SEMI-CLOSED Fwd Two-Step; Fwd**
Two-Step; (Twirl) Fwd, —, 2 to BUT-
TERFLY, —; Side, Close, Apart/Point,
—.

IT'S TIME TO DANCE — Cem 37031

Choreographers: Tommy and Geneva Thomas
Comment: Not a difficult two-step to music with a big band sound.

INTRODUCTION

1-4 **OPEN FACING Wait; Wait; Apart, —,**
Point, —; Together to CLOSED M face
LOD, —; Touch, —;
PART A
1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —,**
2, —; Fwd Two-Step;
5-8 **Rock Fwd, —, Recov 1/4 L Turn, —;**
Side, Close, 1/4 Turn BANJO M face
RLOD, —; Rock Fwd, —, Recov 1/4 R
Turn, —; Side, Close, Turn CLOSED M
face LOD, —;
9-12 **(Prog Scis) Side, Close, Cross, —; Side,**
Close, Cross, —; CLOSED M face WALL
Side, Close, Side, Close; Side, —, Thru,
—;
13-16 **Side, XIB, Side, XIF; Pivot, —, 2, —;**
Turn Two-Step; Turn Two-Step end
SIDECAR M face LOD & WALL;
PART B
1-4 **Fwd, —, Run, 2 BANJO; Fwd, —, Run, 2**
SIDECAR; Fwd, —, Run, 2, BANJO; Fwd,
—, Run, 2 end CLOSED M face LOD;
5-8 **1/4 L Turn, —, Side, Close; 1/4 L Turn,**
—, Side, Close; 1/4 L Turn, —, Side,
Close; 1/4 L Turn, —, Side, Close;

9-12 **Fwd, —, 1/4 R Turn M face WALL, —;**
Side, Close, Bk, —; Face, —, Side,
Close; Side BANJO, —, Fwd/Check M
facing LOD, —;
13-16 **Behind, Side, Fwd, Lock; Fwd, —, 1/4 R**
Turn M face WALL, —; Turn Two-Step;
Turn Two-Step end M face LOD;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-6 **SEMI-CLOSED Fwd Two-Step; Fwd**
Two-Step; Fwd, —, Manuv to CLOSED
M face RLOD, —; Pivot, —, 2 M face
WALL, —; Side, Close, Side, Close;
Apert, —, Point, —;

I WANTA QUICKSTEP — Grenn 14261

Choreographers: Eddie and Audrey Palmquist
Comment: This is not a difficult quickstep routine. The tune is the old favorite I Want A Girl.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —,**
Point, —; Together to CLOSED M face
LOD, —; Touch, —;
PART A

1-4 **Fwd, —, 1/4 R Turn M face WALL, —;**
Side, Close, Side, —; Bk, —, Side, Close;
Side to BANJO M face LOD, —, Fwd, —;

5-8 **Fwd, Lock, Fwd, —; R Turn face**
RLOD, —, Side, Close; Pivot, —, 2 M
face LOD, —; Walk, —, 2, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **1/4 L Turn face COH, —, Side, Close;**
1/2 L Turn face WALL, —, Side, Close;
Side to BANJO M face LOD, —, Fwd/Check,
—; Cross, Side, Fwd, Cross;

5-8 **Fwd, —, Manuv end facing RLOD in**
CLOSED, —; Side, Close, Pivot, —, 2
face LOD, —, Bk, —; Bk, —, Side, Close;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: A — B — A — B then Float Apart and ACK.

Ending:

1-2 **Pivot, —, 2, —; Apart, —, Hold, —;**

JAMIE — Hi-Hat 959

Choreographers: Buzz and Dianne Pereira
Comment: An intermediate two-step to music which has a lift to it.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart,**
Point, Together, Touch to BUTTER-
FLY; Side, Draw, —, Close to SEMI-
CLOSED face LOD;

PART A

1-4 **Run, 2, 3, —; 4, 5, Pickup to BANJO, —;**
Fwd, Close, Bk, Flare to SEMI-CLOSED
face LOD; Rock Fwd, Rock Bk, Recov,
—;

5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL:

9-12 **Side, Close, Side to OPEN, —; Rock**
Thru, —, Recov to BUTTERFLY, —;
Side, Close, Side to LEFT-OPEN, —;
Rock Thru, —, Recov to CLOSED M
face WALL, —;

13-16 **Side, Close, Side, Close; Side, —, Reach**
Thru, —; Side, XIB, Side, XIF to BUT-
TERFLY; Side, Draw, —, Close;

PART B

1-4 **Face to Face Two-Step; Bk to Bk**
Two-Step; Circle Away Two-Step; To-
gether Two-Step;

5-8 **Apart, Close, Together, —; Side, Close,**
XIF, —; Side, Behind, Side, Behind;
Side, Draw, —, Close;

PART C

1-4 Repeat action meas 1-4 Part A:
5-8 **Fwd Two-Step; Fwd Two-Step end**
BUTTERFLY M face WALL; Side,
Draw, —, Close; Side, Draw, —, Close;

SEQUENCE: A — B — C — A — B — Thru meas 7 of C then Step Apart, —, Point, —.

JEALOUS — Hi-Hat 961

Choreographers: Stan and Ethel Bieda
Comment: An active routine but not difficult. Music is adequate.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait;**
Side, Touch, Side, Touch; Apart, Point,
Together to SEMI-CLOSED face LOD,
Touch;

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; (Scoot)**
Fwd, Close, Fwd, Close, Strut, —, 2, —;
5-8 Repeat action meas 1-4 Part A:
9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
(Rock) Fwd, Bk, Fwd, Bk; Fwd, —,
Thru to LOOSE-CLOSED M face
WALL, —;

13-16 **Side, Close, Thru, —; Side, Close, Thru**
to SEMI-CLOSED, —; (Rock) Fwd, Bk,
Fwd, Bk; Fwd, —, 1/4 R Turn face
WALL in BUTTERFLY, —;

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —;**
Side, Close, Side, Close; Side, Draw,
Close, —;

5-8 Repeat action meas 1-4 Part B:
9-12 **Apart, Close, Together, —; Side, Close,**
Thru, —; Side, XIB, Side, Front; Side,
Touch, Side, Touch;

13-16 **Apart, Close, Together, —; Side, Close,**
Thru, —; Side, XIB, Side, Front; Side,
XIB, Side, Thru to SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Step, Swing, Bk face RLOD in LEFT-**
OPEN, Close; Step, Swing, Bk face
WALL in BUTTERFLY, Close; Side,
Close, Side, Close; Apart, —, Point, —;

JUNE NIGHT — Cem 37032

Choreographers: Bud and Shirley Parrott
Comment: Easy two-step with very good music.
INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED, —; Touch, —;
PART A
1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Cross end BANJO M face LOD, —;
5-8 Fwd, Lock, Fwd, Lock; Walk, —, 1/4 R Turn M face WALL BUTTERFLY, —; (Twirl) Side, —, XIB, —; Pick up to CLOSED M face LOD, —, 2, —;
9-12 Fwd, Close, Bk, —; Bk, —, Bk, —; Bk, Close, Fwd, —; Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —;
13-16 Side, —, XIB, —; Side, —, XIF to SEMI-CLOSED facing LOD, —; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;
PART B
17-20 Side, Close, Fwd, —; Side, Close, Bk, —; Dip, —, Manuv M face RLOD, —; Pivot, —, 2 M face LOD, —;
21-24 Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO M face LOD, —; Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —; Side, Draw, Close, —;
PART C
25-28 (Twirl) Vine, 2, 3, Touch; (Rev. Twirl) Vine, 2, 3, Touch; Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED face LOD, —;
29-32 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;
SEQUENCE: Dance goes thru twice then Step Apart and Point.

JUST FOR FUN — Grenn 14267

Choreographer: Dot Mandt

Comment: Interesting two-step routine and great dancing music.
INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; RLOD Side, Behind, Side, Point twd LOD; Side, Behind, Side, Close; Apart, Point, Together to OPEN facing LOD, Touch;
PART A
1-4 Fwd, Brush, Fwd, Close; Fwd, Brush, Fwd, Close to face WALL in BUTTERFLY; Side, Behind, Side, Front; Apart, Point, Together to OPEN, Touch;
5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL;
9-12 Rock Side, Recov, 1/2 R Turn to Bk to Bk/Step, Step; Rock Side, Recov, 1/2 L Turn/Step, Step; Side, Behind, Side, Front end CLOSED; Pivot, —, 2 M face LOD, —;
13-16 Fwd, Close, Bk, Close; Run, 2, 3, 4; Fwd, Close, Bk, Close; Fwd, —, 2 end OPEN, —;
INTERLUDE
1-4 M face partner and WALL no hands joined Side, —, Draw, —; Side, —, Draw, —; Side, Close, Fwd, —; (W Trans) Side, Close, Bk, Turn to face LOD in SHADOW;
PART B
1-4 Fwd, —, Point, —; Bk, Close, Fwd, —; Side, Behind, Side, Point; Side, Behind, Side, Touch;
5-8 Fwd, —, Point, —; Bk, Close, Fwd, —; Fwd Two-step; (W Trans) Bk, Close, Fwd, —;
9-12 CLOSED L Turn, —, Side, Close; L Turn, —, Side, Close M face WALL; Side, Close, Cross to SIDECAR, —; (Fwd, Close, Bk, —;) Side, Close, Cross, —;

- 13-16 M face partner and WALL no hands joined Rk Side, Recov, In Place, Thru; Rk Side, Recov, In Place, Thru; Rk Side, Recov, In Place, Thru; Side Corte, —, Recov, Flick;
SEQUENCE: A — A — Interlude — B — A plus Ending.

- Ending:
1-4 BANJO M face LOD XIB, Side, Fwd, Lock; Fwd, Lock, Run, 2 Check; XIB, Side, Fwd, Lock; Fwd, Lock, 1/4 R Turn face WALL, Close; Quick Apart/Point.

JUST FOR YOU — Hi-Hat 975

Choreographers: Merl and Delia Olds
Comment: A nice easy waltz to very good music.
INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;
DANCE
1-4 Waltz Away, 2, 3; Together, 2, 3; Side, Draw, Close; Side, Draw, Close;
5-8 Twinkle, 2, 3; Twinkle, 2, 3; Cross Thru, Side, XIB; Side, Touch, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8;
17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Behind, Side; Thru, Side, Close;
21-24 Repeat action meas 17-20 except to end in OPEN facing LOD;
25-28 Fwd, Fwd, Close; Bk, Bk, Close; Fwd, Swing, —; Bk to face BUTTERFLY, Touch, —;
29-32 Side, Behind, Side; Manuv M face RLOD to CLOSED, Side, Close; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 Waltz Away, 2, 3; Together, 2, 3; (Twirl) Side, Behind, Side; Close, Apart, Point.

LARA 78 — Hi-Hat 960

Choreographers: Tom and Jean Cahoe
Comment: Interesting rhumba routine. Big band sound for music.
INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Rock Fwd, Recov, Close, —; Rock Bk, Recov, Close, —;
5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Breakaway Side, Cross, Recov, —; Side, Cross, Recov to CLOSED M face LOD, —;
PART A
1-4 Fwd, 2, 3, —; SEMI-CLOSED Rk Fwd, Recov, Close, —; Rock Bk, Recov to LOOSE-CLOSED M face WALL, Side, Behind; Side, Front, Side, Recov to LEFT-OPEN face RLOD;
5-8 Fwd, 2, 3, Flare; Cut, 2, 3 face partner, —; Side, Recov, Thru face RLOD, —; Side, Recov, Thru to CLOSED M face LOD, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED;
PART B
1-4 SEMI-CLOSED Fwd, 2, 3, Brush; (Roll Across) Fwd, 2, 3 to 1/2 LEFT-OPEN, —; Fwd to LOOSE-CLOSED M face COH, Side, Behind, Solo Spot Turn end in SEMI-CLOSED face RLOD;
5-8 Moving RLOD repeat action meas 1-4 Part B;
PART C
1-4 CLOSED M face LOD 1/2 L Turn, 2, 3 to BANJO, —; Turn, 2, 3, —; CLOSED Fwd, Side, SEMI-CLOSED Recov, —; Pickup to CLOSED, 2, 3, —;

- 5-8 Fwd, 2, 3, —; Side, Recov, Thru to SEMI-CLOSED, —; Side, Recov, Thru, —; Side, Recov, Thru, —;
9-12 Fwd, 2, 3, —; Change Sides, 2, 3, —; Change Sides, 2, 3, —; Fwd, 2, Pickup to CLOSED;
SEQUENCE: A — B — A (8 meas) — C — A meas 15 then Step Side, Recov to HALF-OPEN, CLOSE, —.

LAZY TWO-STEP — Hi-Hat 972

Choreographers: Eero and Bernice Latvala
Comment: The two-step routine is not difficult. The music really makes one want to dance.
INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to BUTTERFLY M face WALL, —; Touch, —;
PART A
1-4 Face to Face Two-Step; Bk to Bk Two-Step; Basketball Turn, —, 2, —; 3, —, 4 face LOD in OPEN, —;
5-8 Fwd, Close, Bk, —; Bk, Close, Fwd M face WALL in BUTTERFLY, —; Side, Behind, Side, Thru to OPEN facing LOD; Walk Fwd, —, 2 to BUTTERFLY, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A;
17-18 Repeat action meas 15-16 Part A except to end CLOSED M face WALL;
PART B
1-4 Side, Close, Fwd, —; Side, Close, Thru, —; Circle Away, —, 2, —; Together, —, 2, —;
5-8 Change Sides Two-Step to LEFT-OPEN; Fwd Two-Step; Fwd, Close, Bk, Close; Walk Fwd, —, 2, —;
9-12 Change Sides Two-Step to OPEN; Fwd Two-Step; Fwd, Close, Bk, Close; Walk Fwd, —, 2 M face WALL in CLOSED, —;
13-16 Repeat action meas 1-4 Part B;
17-18 Fwd, Close, Bk, Close; Walk Fwd, —, 2 to BUTTERFLY M face WALL, —;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 Side, Close, Side, Close; Apart, —, Point, —.

LET'S DO IT AGAIN — Grenn 14261

Choreographers: Ken Croft and Elena de Zordo
Comment: An active two-step to good big band sound music.
INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to BUTTERFLY M face WALL, —; Touch, —;
PART A
1-4 Side, Close, Side, Knee Across; Side, Close, L Turn BANJO M face LOD/Rk Bk, Point (W Touch); Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end BUTTERFLY M face WALL, —;
5-8 Repeat action meas 1-4 Part A:
9-12 (Twirl) Side, Behind, Side, —; Side, Close face RLOD in LEFT-OPEN, Bk, —; Bk, Cut, Bk, —; Bk, Cut, Bk, —;
13-16 Bk, L Roll 2 to OPEN face LOD, —; Fwd Two-Step to face WALL in CLOSED; Vine, 2, 3, 4; 5, 6, 7, 8;
PART B
17-20 Change Sides, 2, 3, Brush end BUTTERFLY M face COH; Side, Behind, Side, —; Side, Close, Thru, —; Spot Turn, 2, 3, —;
21-24 Twd RLOD repeat action meas 17-20 end OPEN facing LOD;
25-28 Fwd, —, Point, —; Bk, —, Point, —; Fwd, Brush, Fwd, Brush; Fwd, Close, Point, —;
29-32 Circle Away, 2, 3, Brush; Circle Together, 2, 3 to BUTTERFLY M face WALL, Touch; Side, Close, Fwd, —; Side, Close, Bk, —;

INTERLUDE
 1-5 **Slide R twd RLOD, —; Slide L twd LOD, —; Slide, R twd RLOD, —; Step, Slide R twd RLOD, —; Slide L twd LOD, —; Slide R twd RLOD, —; Slide L twd LOD, —; Step, Slide L twd LOD end OPEN face LOD; Bk, Turn BUTTERFLY M face WALL, Side, —;**
SEQUENCE: A — B — A — B except delete meas 32 — Interlude — A — B plus Tag.

Tag:
 1-3 **Slide L twd LOD, —; Slide R twd RLOD, —; Slide L twd LOD Step, Slide L twd LOD to OPEN facing LOD, —; Fwd Two-Step/Lift.**

LET'S LINGER — Genn 14274

Choreographers: Doc and Peg Tirrell
Comment: Not a difficult two-step but interesting with good big band sounding music.
INTRODUCTION
 1-4 **OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED, —; Touch, —;**
PART A
 1-4 **Fwd Two-Step; Fwd Two-Step to LOOSE-CLOSED M face WALL; Side, Close, XIF, —; Side, Close, XIF, —; (M chase) Circle R Two Step; Circle Two-Step; (W R chase) Circle Two-Step; Circle Two-Step end SEMI-CLOSED;**
 9-12 Repeat action meas 1-4 part A:
 13-16 Repeat action meas 5-8 Part A except to circle L:

PART B

1-4 **Change Sides Two-Step; Fwd Two-Step end CLOSED M facing COH; Side, Close, Side, Close; Side, —, Thru, —;**
 5-8 Repeat meas 1-4 Part B end in SEMI-CLOSED:
 9-12 **Fwd Two-Step; Fwd Two-Step; Cut Back, 2, 3, 4; Dip Bk, —, Recov to CLOSED M face WALL, —;**
 13-16 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru twice except second time omit meas 16 Step Apart and Point.

LIDA ROSE — TNT 143

Choreographers: Bob and Helen Smithwick
Comment: An easy dance to pleasant music with cues on one side of record.
INTRODUCTION
 1-4 **OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED, —; Touch, —;**
PART A
 1-4 **Walk, 2, Step/Close, Step; Walk, 2, Step/Close, Step end CLOSED M facing WALL; Turn Two-Step,, Turn Two-Step,, Turn Two-Step,, Turn Two-Step end SEMI-CLOSED,;**
 5-8 Repeat action meas 1-4 Part A:
 9-12 **Run Fwd, 2, 3, Swing; Bk Up, 2, 3, Touch; Circle Away Two-Step,, Two-Step,, Together Two-Step,, Two-Step end SEMI-CLOSED,;**

13-16 Repeat action meas 9-12 Part A except to end CLOSED M facing WALL:

PART B

1-4 **Vine, 2, 3, 4; 5, 6, 7, 8; R Pivot, 2 face RLOD in SEMI-CLOSED, Fwd/2, 3; Fwd/2, 3, Walk, 2;**
 5-8 **Roll RLOD, 2, 3, Clap; Roll Bk, 2, 3, Touch end Facing; Bk Away, 2, Step/Close, Step; Together, 2, Step/Close, Step end SEMI-CLOSED facing RLOD;**
 9-12 Traveling RLOD repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B end in SEMI-CLOSED:

BREAK
 1-2 **Run Fwd, 2, 3, Swing; Bk Up, 2, 3, Touch;**
SEQUENCE: A — B — Break — A — B — plus Ending.
Ending:
 1-2 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Apart, Point.**

LIGHT 'N LIVELY — Cem 37029

Choreographers: Phil and Becky Guenthner
Comment: Not a difficult two-step. Good peppy music.

INTRODUCTION
 1-4 **OPEN-FACING Wait; Wait; Side, Behind, Side, Touch; Side, Behind, Side, Touch end BANJO M face LOD; PART A**
 1-4 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;**
 5-8 **CLOSED Side, Close, Fwd, —; Side, Close, Cross, —; Side, Behind, Side, Front; Pivot, —, 2 end BANJO M face LOD, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end CLOSED:
PART B
 1-4 **Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; (Fish-tail) Behind, Side, Fwd, Lock; Fwd, Close, Bk, Close;**
 5-8 **Bk Up, 2, 3, Fan to SEMI-CLOSED; Step Thru —, Side, Close M face WALL in CLOSED; Twisted Vine, 2, 3, 4; Pivot, —, 2 end M face LOD, —;**
 9-12 Repeat action meas 1-8 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in BANJO:
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
 1-2 **BANJO (Twirl) Walk —, 2, —; Apart, —, Point, —.**

LINGER RHUMBA — Dance Ranch 645

Choreographers: Herb and Erna Egendorf
Comment: Nice easy two-step. The old favorite tune "Linger Awhile" is done in rhumba rhythm and most danceable music. Cues on one side of record.

INTRODUCTION
 1-4 **CLOSED M face WALL Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;**
PART A
 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —, Side, Close, Side, Flare; Behind, Side, Thru, —;**
 5-8 **Bk, Close, Bk, —; Together, Close, Together to BUTTERFLY, —; Side, Close, Side, Point; Side, Close, Side, Point;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL:
PART B
 1-4 **Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; Wheel, 2, 3, —; 4, 5, 6 M face LOD, —;**
 5-8 **(Rock Bk, Recov, Fwd, Flare to SEMI-CLOSED facing LOD) Rock Fwd, Recov, Bk, Flick; Thru, —, Side, Close; Side, Behind, Side, Front; Side, Draw, Close to CLOSED M face WALL;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B:
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
 1-4 **Side, Close, Fwd, —, Side, Close, Bk, —; Side, Close, Side, Close; Side, Close, Side/Corte, —.**

LITTLE BLACK BOOK — Belco 279

Choreographers: Jimmy and Vivian Holeman
Comment: Easy and fun to do routine. The music is real jivy. One band of cues.
INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —; Point, —; Together, —, Touch end SEMI-CLOSED, —;**
PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**
 5-8 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Bk Away, 2, 3, Touch; Together, 2, 3, Touch face LOD in SEMI-CLOSED:**
 '9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL:
PART B
 1-4 **Side, Behind, Side, Touch; Wrap, 2, 3, Touch, Unwrap, 2, 3, Touch; Change Sides, 2, 3, Touch;**
 5-8 Repeat action meas 1-4 Part B:
 9-12 **Side, Close, Side, Close; Side, —, Step Thru, —; Side, Close, Side, Close; Side, —, Step Thru, —;**
 13-16 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Circle Away, —, 2, —; Together, —, 2, —;**
SEQUENCE: A — B — A — B — A — B thru meas 7. Unwrap Step Apart and Point.

LONESOME — Hi-Hat 970

Choreographers: Lou and Pat Barbee
Comment: Pleasant waltz routine and nice danceable music.

INTRODUCTION
 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**
 1-4 **Waltz Away; (L Spin) 3/4 R Turn L OPEN M face COH; Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face RLOD;**
 5-8 **Bwd, —, Close; Bwd, —, Close; Dip Bwd, —, —; (Twirl) In Place, 2, 3 BUTTERFLY M face COH;**
 9-12 Moving twd RLOD repeat action meas 1-4 end CLOSED M face LOD:
 13-16 Repeat action meas 5-8 except to omit Twirl and end M facing WALL:
 17-20 **Waltz Balance L, 2, 3; Waltz Balance Manuv end M face RLOD; 1/4 L Turn; 1/4 R Turn end M facing LOD;**
 21-24 **Fwd Waltz, 2, Check; (L Twirl) In PLace, 2, 3 end BANJO M face LOD; (Fwd Flare) Bwd, Touch to SEMI-CLOSED, —; Waltz Fwd;**
 25-28 **Fwd Waltz; Pickup to CLOSED; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**
 29-32 **Fwd, Side, XIB; Thru, Side, Close; Fwd, Side, XIB; Thru, Side, Close to BUTTERFLY;**
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
 1 Step Apart, Ack, —

LOVELY — Hi-Hat 968

Choreographers: Art and Evelyn Johnson
Comment: Easy two-step to danceable music.

INTRODUCTION
 1-4 **OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED, —, Touch, —;**
PART A
 1-4 **Fwd Two-Step; Fwd Two-Step end LOOSE-CLOSED M face WALL; Side, Close, Thru, —; Side, Behind, Side, Front;**
 5-8 **Side, Close, Thru, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk, —, 2, —; Fwd, Close, Bk, Close;**
 9-12 Repeat actions meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end BUTTERFLY M face WALL:

PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY M face WALL; Side, Close, Fwd, —; Side, Close, Thru end CLOSED, —;
 5-8 Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step end BUTTERFLY;
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B except to end in CLOSED M face WALL;
 SEQUENCE: Dance goes thru twice then Step Side, Close, Apart/Point, —.

LOVE MAKES THE WORLD GO ROUND —

Grenn 14267

Choreographers: Phil and Becky Guenthner
Comment: Nice traveling waltz routine. Big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;
 1-4 Fwd Waltz; 1/4 R Turn Waltz M face WALL; Rock Side, Recov, Thru to SIDECAR M face RLOD; Fwd Waltz;
 5-8 Cross, Side, Close; Cross, Side, Close M face WALL in CLOSED; Side, Draw, Close; Side, Draw, Close;
 9-12 Fwd, Side, XIB to SEMI-CLOSED facing LOD; (Weave) Fwd, L Turn, Side; L Turn, Bk, Fwd; Fwd, Side, Close M face RLOD in CLOSED;
 13-16 R Pivot, 2 M face LOD, Bk; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn;
 1-4 BUTTERFLY Fwd Waltz; Spin Manuv M face RLOD in CLOSED; Backup Waltz;
 5-8 Dip Bk, —, —; Recov, Pivot, 2 end SIDECAR M face RLOD & WALL; Side, Behind, Side end BANJO M face LOD and WALL; Thru, Side, Close to BUTTERFLY;
 SEQUENCE: A — A — B — B — A — A plus Ending.
 Ending:
 1-4 CLOSED M face WALL Side, Draw, Close; Side, Draw, Close; Side REV SEMI-CLOSED, Corte, —; —, —, —.

LOVER'S WALTZ — Belco 278

Choreographers: Clarence and Ruby Ritchey
Comment: Not a difficult waltz though it has both left and right face turning waltzes. Music is adequate. Also has a band with cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;
 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Side, Draw, Close; Side, Draw, Close;
 5-8 Side, Behind, Side; Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD;
 PART B
 1-4 Fwd Waltz; Step, Swing, —; Fwd Waltz; Pickup to CLOSED M face LOD;
 5-8 (L) Waltz Turn; (L) Waltz Turn; Change Sides, 2, 3 M face COH; Side, Draw, Point;
 9-12 Traveling RLOD repeat meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B end BUTTERFLY M face WALL;
 SEQUENCE: Dance goes thru twice then Step Apart, Point and Ack.

LOVING YOU — Hi-Hat 972

Choreographers: Eddie and Audrey Palmquist
Comment: An expressive waltz routine to good waltz music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SIDECAR, Touch, —;
 PART A
 1-4 Fwd/Cross, Side, Recov to BANJO; Fwd/Cross, Side, Recov to SIDECAR; Fwd/Cross, Side, Recov to SEMI-CLOSED; Thru, Side/Close, Side;
 5-8 Wing to SIDECAR; Telemark to SEMI-CLOSED; Thru, Side/Close, Side to BANJO; Manuv, 2, 3 end CLOSED M face RLOD;
 PART B
 1-4 Impetus to SEMI-CLOSED Diagonal COH & LOD; Thru, Side, XIB; Telemark to SEMI-CLOSED; Manuv, Side, Bk to CONTRA BANJO;
 5-8 (Fwd, Fan to SEMI-CLOSED) Bk, —, —; Thru, Side, Hinge, —, R Turn, Side; Chair, Recov, Slip Pivot to CLOSED;
 PART C
 1-4 (L) Waltz Turn M face RLOD; Bk Turn, Side Hover, Recov end BANJO M face DIAGONAL WALL & LOD; Bk, Side/Close, Side to SIDECAR; Cross, Recov, Fwd SEMI-CLOSED;
 5-8 Left Fallaway; Bk, Bk/Lock, Bk; Bk, Bk Slip, Fwd to CONTRA BANJO; Manuv, 2, 3 end CLOSED M face RLOD;
 SEQUENCE: A — B — C — B — C — B plus Ending.
 Ending:
 1-2 (L) Waltz Turn M face RLOD; L Turn M face WALL, Side Lunge, —.

LUCKY STAR '78' — Grenn 14224

Choreographers: John and Shari Helms
Comment: This routine is not on the easy side. Good music but the record must be slowed down. The choreographer suggests 40 RPM.

INTRODUCTION

- 1-5 CLOSED M face LOD Wait 4 beats; Side, Close, Side, Touch; Side, Close, Side, Touch; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;
 PART A
 1-4 Fwd, —, 2, —; Run, 2, 3 —; Fwd, —, 2, —; Run, 2, 3 end BANJO, —;
 5-8 Fwd Check, —, Recov, —; R Turn, —, Fwd SIDECAR, —; (L) Turning Double Hitch) Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face LOD, —;
 9-12 L Turn, —, Side, Close; L Turn, —, Side, Close end CLOSED M face WALL; Fwd, —, Side, —; Recov M face LOD in BANJO, —, Fwd, —;
 13-16 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, Close; Walk, —, 2, —;
 INTERLUDE
 1-4 Repeat action meas 2-5 INTRO;
 PART B
 1-4 Side, Close, Fwd, —; Side, Close, Fwd, —; Fwd, —, Fwd to BANJO, —; (Fishtail) XIB, Side, Fwd, Lock;
 5-8 Fwd, Close, Bk, Close; Fwd, —, Face WALL in CLOSED, —; Side, Close, Side, —; Thru, —, Fan, —;
 9-12 Side, —, Behind, —; Side, Close, L Turn M face COH, —; Side, —, Behind, —; Side, Close, R Turn M face WALL, —;
 13-16 Fwd, —, Side, —; XIB, —, Thru, —; Side, Close, Side, Close end SEMI-CLOSED; Fwd, —, Pickup to CLOSED, —;
 SEQUENCE: A — A — Interlude — B — B — A plus Ending.
 Ending:
 1-2 (Twirl) Side, —, Behind, —; Apart, —, Point, —.

MAGDALENE — Mustang 178

Choreographers: Ward and Joyce Foster
Comment: Busy routine. Music has Latin flavor. One side of record has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face LOD, —, Touch, —;
 5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Dip Bk, —, —, —; Recov to CLOSED, —, —, —;
 PART A
 1-4 Run, 2, 3, —; 4, 5, 6, —; L Turn, Side, Close, —; L Turn, Side, Close face WALL, —;
 5-8 Fwd, —, Side, —; Recov to SEMI-CLOSED face LOD, —, Thru to CLOSED M face WALL, —; Side, Close, Side, Behind; Side, Front, Pivot, 2 M face LOD;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A
 PART B
 1-4 Side, Close, Cross SIDECAR, —; Side, Close, Cross BANJO/Check, —; Cross, Side, Fwd, Lock; Fwd, —, Check, —;
 5-8 Cross, Side, Fwd, Lock; CLOSED Fwd, —, Manuv M face RLOD, —; Pivot, 2, 3, 4 M face LOD; Dip Bk, —, Recov, —;
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B;
 PART C
 1-4 OPEN facing LOD Side, Close, Side, Touch; Side, Close, Side, Touch; Side, Close, Bk, —; Side, Close, Fwd, —;
 5-8 Circle Away, 2, 3, —; Circle Together, 2, 3 to BANJO, —; Wheel, 2, 3, —; 4, 5, 6 to BUTTERFLY M face WALL, —;
 9-12 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side to CLOSED, —; Side, Close, Fwd, —; Side, Close, Bk, —;
 13-16 Bk, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step;
 SEQUENCE: A — B — meas 1-8 Part A — C — meas 1-8 Part A Plus Tag.
 Tag:
 1-4 SEMI-CLOSED Run, 2, 3, —; 4, 5, 6, —; Circle Around, 2, 3, 4; Stamp, Stamp, Stamp.

MICKEY — Grenn 14268

Choreographers: Ken and Violet Zufelt
Comment: Ambitious two-step with big band music.

INTRODUCTION

- 1-4 LOOSE-CLOSED M face WALL Wait; Wait; Side, Behind, Side, Front; Side, Turn/ Pickup to CLOSED M face LOD, Fwd, 2;
 PART A
 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Fwd, Close; Fwd, —, R Pivot end M face RLOD, —;
 5-8 Bk Two-Step; Bk Two-Step; Bk, Close, Bk, Close; Bk/R Pivot M face LOD, —, Fwd/Turn M face WALL, —;
 9-12 Side, Behind, Side, Front; Pivot R Face, 2, 3, 4 end M face WALL; Side, Behind, Side, Front; Pivot, 2, M face LOD, (Trans to SKATERS) Fwd, Touch;
 13-16 Curve R, 2, 3/4, 5/Check face WALL & RLOD; Bk, Bk/L Turn, Curve L, 2 face LOD; (Trans end BANJO) Fwd 2, Fwd, Cross/Check; XIB, Side, Fwd, Lock;
 PART B
 1-4 Side, Close to SIDECAR M face LOD & WALL, Diagonal Out/2, 3; Side, Close to BANJO M face LOD & COH, Diagonal In/2, 3; Fwd, Close, Bk Two-Step; Bk, Close, Fwd Two-Step M face WALL;
 5-8 (Twirl) Side, XIB, Side Two-Step; (Rev Twirl) Side, XIB, Side Two-Step end in

BANJO; Full R Face Wheel, 2, 3/4, 5; 3/4 R Face Wheel, 2, 3/4, 5 end M face LOD in CLOSED;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B

SEQUENCE: A — B — A plus Ending.

Ending:
1-4 **Fwd, Fwd/R Turn, Side/R Turn M face RLOD in SIDECAR; Bk; Bk, Bk/L Turn, Side/L Turn face LOD in BANJO, Fwd/R Turn M face WALL in CLOSED; Side, Close Side, Close; Side, Close, Side, Lunge.**

MILLIE PEABODY — Grenn 14254

Choreographers: Irv and Betty Easterday

Comment: An active routine. Good peppy music.

INTRODUCTION

1-4 BUTTERFLY BANJO Wait; Wait; Kick, —, Kick, —; Kick, —, Close to BANJO M facing DIAGONAL LOD & WALL; PART A

1-4 **Fwd, —, R Turn, —; Side, —, Bk M face RLOD in CLOSED, —; R Turn, —, Side to SIDECAR M face LOD, —; Fwd, —, Fwd to CLOSED, —;**

5-8 **Fwd, —, R Turn, —; Side, —, R Turn M face LOD in SIDECAR, —; (R Twirl) Fwd, —, Fwd, —; (R twirl end LEFT-OPEN facing LOD) Fwd, —, Fwd, —;**

9-12 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Side/Flick end in CLOSED M face LOD & WALL, —;**

13-16 **Pivot, —, 2/Flick, —; 3, —, 4 M face LOD, —; Fwd, —, Manuv M face RLOD, —; Bk, —, Bk to SEMI-CLOSED, —;**

17-18 **(Fallaway grapevine with run) XIB, Side, XIF, Side; XIB, Side, XIF, Run end CLOSED M face LOD;** PART B

1-4 **Fwd, —, Fwd to BANJO M facing LOD, —; Fwd, Lock, Fwd, —; Fwd, —, Run, 2 end in CLOSED; Fwd, —, R Turn, —; Side, —, R Turn M face LOD in SIDECAR, —; Fwd, —, Fwd to CLOSED, —; Walk Fwd, —, 2, —, 3, —, 4, —;**

9-12 **Fwd, Side, Close/Flick to BANJO, —; Fwd, Side, Close/Flick to SIDECAR, —; Fwd, Side, Close/Flick to BANJO, —; Fwd, Side, Close to CLOSED, —;**

13-16 **Fwd, —, Side, —; Thru, —, Point, —; 2, —, Side, —; Thru, —, Pivot, —;**

17-18 **2, —, Fwd, —; (Twirl) Walk Fwd, —, 2 end CLOSED M facing LOD, —;**

SEQUENCE: Dance goes thru twice ending in HALF-OPEN second time thru for Ending.

Ending:

1-4 **(L face Roll end in LEFT HALF-OPEN facing LOD) Rock Side, Recov, Close, —; (R face Roll end facing COH) Rock Side, Recov, Close to face WALL in CLOSED; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;**

5-8 **Walk Fwd to OPEN, —, 2, —; Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Walk Fwd, —, 2 end in BANJO M face WALL, —;**

9-12 **Banjo Wheel, 2, 3, 4; 5, 6, 7, 8; 9, 10, 11, 12; 13, 14, 15, 16 end in CLOSED M face WALL;**

13-14 **Scoot Apart, 2, 3, 4; Chug in Place, — Apart/Point, —.**



MISSISSIPPI MUD — Hi-Hat 966

Choreographers: Hank and Mary Dahl

Comment: The two-step is not difficult and the music makes you think of New Orleans.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;** PART A

1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED M facing WALL; Side, Close Side, Close; Side, —, Thru, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Thru, —; Side, Close, Thru, —;**

9-10 **Side, —, Stamp, —; Side, —, Stamp end SEMI-CLOSED facing LOD, —;**

11-14 Repeat action meas 1-4 Part A:

15-18 Repeat action meas 5-8 Part A:

19-22 **Side, —, Stamp, —; Side, —, Stamp, —; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch end BUTTERFLY;**

PART B

1-4 **Side, Behind, Side, Thru; Side, Draw, Close, —; Side, Behind Side, Thru; Side, Draw, Close, —;**

5-8 **Apart, Close, Together, —; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M facing WALL;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: A — B — A and ACK.

MISS Q — Hi-Hat 963

Choreographers: Joe and Opal Cohen

Comment: Interesting two-step rhythm to pleasant music.

INTRODUCTION

1-4 **CLOSED M face DIAGONAL WALL & LOD Wait; Wait; Fwd, —, Point Fwd, —; Bk, —, Side, Close face LOD;** PART A

1-4 **Fwd, —, 1/4 L Turn face WALL, —; Side, Close, Side, —; 1/2 L Turn face COH, —, Side, Close; 1/2 L Turn face WALL, —, Side, Close;**

5-8 **Bk CONTRA BANJO M face LOD, —, Run, 2; Fwd, Lock, Fwd, —; Manuv M face RLOD, —, Side, Close; Bk Pivot face LOD, —, Fwd, —;**

9-12 **Fwd, —, Check BANJO, —; Fishtail; 1/4 L Turn face COH, —, Side, Close; Side, —, Bk, Lock face RLOD & COH;**

13-16 **Bk, Lock, 1/4 L Turn M face WALL, —; Side, Close, Point facing LOD in SEMI-CLOSED, —; Fwd, Close, Fwd, —; Pickup to CLOSED, —, Side, Close;** PART B

1-4 **Fwd, —, 2, —; 1/4 L Turn face COH, Side, Bk; 1/4 L Turn face RLOD, —, Bk, Bk R Turn to face LOD, —, Side, Draw, —;**

5-8 **Fwd, —, Manuv CLOSED M face RLOD, —; Side, Close, Spin Turn M face WALL, —; Fwd, —, Recov, —; Bk, —, Side, Close in SEMI-CLOSED;**

9-12 **Stork, —, Point, —; Behind, Side, Thru face RLOD, —; Stork, —, Point, —; Behind, Side, Thru to CLOSED M face WALL, —;**

13-16 **Side, Close, Side BANJO, —; Manuv face RLOD in CLOSED, —, Side, Close; L Impetus Turn, —, 2 face LOD in SEMI-CLOSED; Fwd; Pickup to CLOSED, —, Side, Close;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-4 **Fwd, —, 1/4 R Turn face WALL, —; Side, Close, Side, —; Bk, —, Side, Close; Side Sway, —, Side Sway, —.**

MR. SATURDAY NIGHT — Belco 283

Choreographers: Bill and Virginia Tracy

Comment: Fun and easy to execute. Very danceable music. One band has cues.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;** PART A

1-4 **Side, XIB, Fwd, to OPEN, —; Fwd Two-Step to BUTTERFLY Side, XIB, Fwd to OPEN, —; Fwd Two-Step;**

5-8 **Circle Away Two-Step; Together Two-Step; Side, XIB, Side, XIF; Side, Draw, Close, —;** PART B

1-4 **Side, Touch, Side, Touch; Away, Touch, Face, Touch; Change Sides Two-Step; Around to Face Two-Step;**

5-8 **Repeat meas 1-4 Part B except to start twd RLOD;** PART C

1-4 **Side, Close, Side, Close; Side, —, Thru, —; Side, Close, Side, Close; Side, —, Thru to OPEN face LOD, —;**

5-8 **Apart, Close, Fwd, Lock; Walk, —, 2, —; Apart, Close, Fwd, Lock; Walk, —, 1/4 L Turn face WALL in BUTTERFLY, —;**

SEQUENCE: A — A — B — C — A — A — B — C

Step Apart ACK.

MOLLY'S FOLLY — Belco 283

Choreographers: Art and Daisy Daniels

Comment: Routine is simple. Music is adequate. One band has cues.

INTRODUCTION

1-4 **OPEN-FACNG Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;** PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov to CLOSED, —;**

5-8 **Side, Close, XIF, —; Side, Close, XIF, —; Turn Two-Step; Turn Two-Step end OPEN facing LOD:**

9-12 **Apart, Close, Apart, Close; Fwd, —, Touch, —; Together, Close, Together, Close; Turn face partner & WALL in BUTTERFLY, —, Touch, —;**

13-16 **Vine, 2, 3, 4; 5, 6, 7, 8; Side, Draw, Close, —; Side, Draw, Close to OPEN face LOD, —;** PART B

1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end BUTTERFLY M face WALL;**

5-8 **Swd Two-Step; Swd Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front end CLOSED, —;**

9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Dip Bk, —, Recov to SEMI-CLOSED face LOD, —; Walk, —, 2 end CLOSED M face WALL, —;**

13-16 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED facing LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end LOOSE-CLOSED M face WALL Side, XIB, Side, XIF; Apart, —, Point, —.**

MOONLIGHT TANGO — Hi-Hat 966

Choreographers: Ed and Betty Navage

Comment: This tango routine is not difficult. The music is adequate.

INTRODUCTION

1-4 **CLOSED M face LOD Wait; Point Side, —, Draw, —; Corte, —, Recov, —; Fwd, Side, Draw, —;**

PART A

- 1-4 **Fwd, —, 2, —; (Whisk) Fwd, Side, XIB, — end SEMI-CLOSED; (Turn, 2, 3 to SIDE-CAR, —;) Fwd, —, Draw, —; Cross, Side, Draw to SEMI-CLOSED, —; Fwd, —, 2, —; (Whip to LEFT-OPEN) Fwd, Side, Draw, —; Fwd, Face Pointing LOD, Pickup to CLOSED M face LOD, —; Fwd, Side, Draw, —;**
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **Fwd, —, 2, —; Fwd, Side, Draw, —; Fwd, —, 2, —; Point Swd, Close, Point Swd, Close;**
 5-8 **(Point, —, Thru, Flare;) Point, —, —, —; (Thru, Flare, Thru, Flare;) Hold, —, —, —; (R Spiral Twirl, 2, Step, Touch;) Draw Hold, —, —, —; Fwd, Side, Draw, —;**
 9-12 SEMI-CLOSED **Fwd, —, Manuv to face RLOD in CLOSED, —; Pivot, 2, Point M face LOD, —; Draw, —, Touch, —; Fwd, Side, Draw, —;**
 SEQUENCE: A — B — A — B — First 8 meas of Part A plus Ending.
 Ending:
 1-4 **Fwd, —, 2, —; (Whisk) Fwd, Side, XIB, —; Unwind, 2, 3, 4 M face WALL; Point, —, —, —.**

MY HEART — TNT 145

Choreographers: Dave and Shirley Fleck
Comment: An easy waltz routine with light and airy music. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;**

PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close; 5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Fwd, Side, Close; Bk, Side, Close;**
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **Waltz Away, 2, 3; Change Sides, 2, 3 end OPEN facing RLOD; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn M face COH, Close; 5-8 Dip Bk, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn end M facing COH; 9-12 Traveling RLOD repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B except to end M facing WALL;**
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-4 Repeat action meas 1-4 Part A;
 5-8 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Draw, Close; Apart, Point, —.**

NEVER SHOULD HAVE TOLD YOU —

Grenn 14265

Choreographers: Bud and Shirley Parrott
Comment: This two-step is not difficult. The music is good with big band sound. There is enclosed with the record a sheet of written cues which can be used for a basic round dance class.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end M facing WALL; Side, Behind, Side, Front end CLOSED; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind end facing LOD in SEMI-CLOSED, —; Walk, —, 2, —;**
 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:
 PART B

- 17-20 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, Close; Walk, —, 2 end CLOSED M facing WALL, —;**

- 21-24 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Front; Walk LOD, —, 2 pickup to CLOSED, —; PART C**

- 25-28 **Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;**

- 29-32 **Fwd, Lock, Fwd, Lock; Walk, —, 2, —; Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED facing LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1 **Step Apart, —, —, —.**

NICKELODIAN — Belco 275

Choreographers: Richard and Jo Anne Lawson
Comment: A busy two-step and peppy music.

There are cues on one band of the record.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

PART A

- 1-4 **Fwd, —, Point, —; Bk Two-Step; Bk, —, Point, —; Fwd Two-Step to BANJO;**

- 5-8 **Fwd, Lock, Fwd, Lock; Walk, —, Face to CLOSED, —; Turn Two-Step; Turn Two-Step M face LOD;**

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL:
 PART B

- 1-4 **Side, Draw, —, Close; Face to Face Two-Step; Side, Draw, —, Close; Bk to Bk Two-Step;**

- 5-8 **Side, Close, Side, Close; Side, —, Step Thru to OPEN facing LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

PART C

- 1-4 **Fwd, —, Point, —; Bk Two-Step; Bk, —, Point, —; Fwd Two-Step to BUTTERFLY;**

- 5-8 **BUTTERFLY TILT Fwd, Lock, Fwd, Lock; Walk, —, 2 end CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step;**

INTERLUDE

- 1-4 **Apart, —, Point, —; Together, —, Touch, —; (Twirl) Walk Fwd, —, 2, —; 3, —; Pickup to CLOSED M face LOD, —;**

SEQUENCE: A — B — C — Interlude — A — B — C plus Ending.

Ending:

- 1-4 **Step Apart, —, Point, —; Together, —, Touch, —; (Twirl) Walk, —, 2, —; Apart, —, Point, —.**

NOBODY CARES — Hi-Hat 974

Choreographers: Al and Carmen Couto
Comment: Not a difficult routine with good razz ma tazz music. Tune is "I Ain't Got Nobody."

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

PART A

- 1-4 **Fwd, 2, L Turn, —; Side, —, L Turn M face WALL, —; Side, Close, Side, Close; Rock Side, Recov, Side, —;**

- 5-8 **Side, —, Thru, —; Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2 end CLOSED, —;**

PART B

- 1-4 **Fwd, —, 2, —; Fwd, 2, L Turn, —; L Turn to SEMI-CLOSED, —, Fwd, —; Thru-**

- Step, Cross, Side end CLOSED M face WALL, —;**
 PART B

- 5-8 **XIB, —, Side, —; Thru/Step, XIF, Side, —; XIB, —, Side to SEMI-CLOSED, —; Fwd, 2, 3 Pickup to CLOSED M face LOD, —;**

PART C

- 1-4 **Fwd, 2, L Turn M face COH, —; Side, L Turn to BANJO M face RLOD, Bk, —; Twisty Vine, 2, 3, 4; XIB, Side, Fwd to CLOSED M face LOD, —;**

- 5-8 **Fwd, 2, R Turn, —; Side, Close M face RLOD in SIDECAR, Bk, —; Twisty Vine, 2, 3, 4; XIB, L Turn M face LOD in CLOSED, Fwd, —;**

SEQUENCE: A — A — B — C — A — A — B — C plus Ending:

- 1-4 **CLOSED M face WALL Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; Side, —, Side/Close, —.**

OH LONESOME ME — Chinook 1002

Choreographers: Bud and Shirley Parrott

Comment: Nothing difficult in this two-step and the music is adequate.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, —, Bk, —;**

- 5-8 **Bk, Close, Fwd, —; Fwd, —, Fwd, —; Cut, —, Bk —; Rock Bk, —, Recov, —; Vine Apart, —, 2, —; 3, —, Swing, —; Together, —, 2, —; 1/4 L Turn M face WALL in BUTTERFLY, —, Touch, —;**

- 13-16 **Sway L, —, Sway R, —; Step Side, —, Thru to OPEN facing LOD, —; (Twirl) Fwd, —, 2 to SEMI-CLOSED, —; 3, —, 4, —;**

PART B

- 1-4 **Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;**

- 5-8 **Side, Close, Fwd, —; Side, —, Thru, —; Side, —, Behind, —; Side, —, Front, —; Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;**

- 13-16 **Side, Close, Bk, —; Side, —, Thru to OPEN facing LOD, —; Walk, —, 2, —; (Twirl) Walk, —, 2 end SEMI-CLOSED, —;**

SEQUENCE: A — A — B — A — B — A plus Ending. (3rd and 4th time end Part A in BUTTERFLY M facing WALL).

Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.**

ONE HAS MY NAME — Belco 279

Choreographers: C.O. and Chris Guest

Comment: Enjoyable dance routine to nice music. There is one band with cues.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;**

- 5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face WALL:

- 9-12 **Side, Close, Fwd end LEFT-OPEN facing RLOD, —; Stroll, —, 2 end CLOSED M face WALL, —; Side, Close, Bk end OPEN facing LOD Stroll, —, 2 end BUTTERFLY, —;**

- 13-16 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Strut, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;**

PART B

1-4 Fwd, Close, Bk, —; Bk, Close, Fwd M face WALL, —; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED, —;
5-8 Repeat action meas 1-4 Part B except to end in CLOSED:
9-12 Side, Close, Thru to LEFT-OPEN face RLOD, —; Stroll, —, 2 to CLOSED, —; Side, Close, Thru to OPEN face LOD, —; Stroll, —, 2 end CLOSED, —;
13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED face LOD; Fwd, Close, Bk, Close; Walk, —, 2, —;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 (Twirl) Walk, —, 2, —; Apart, —, Point, —.

ORCHIDS '79 — Hi-Hat 968

Choreographer: Ben Highbarger

Comment: Modified version of Ben's routine of 1969. The tango music is familiar.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, Touch, Together to CLOSED, Touch; Corte, —, Recov to SEMI-CLOSED, —;
PART A
1-4 Fwd, —, Manuv to CLOSED, —; Pivot, 2 to SEMI-CLOSED, Fwd, —; Fwd to CLOSED, —, Run, 2; Fwd, Side, Draw, —;
5-8 (Side, Thru to BANJO) Side, —, Thru, —; Rock Fwd, Recov, Bk, —; Recov, —, L Turn M face WALL in CLOSED, —; Fwd, Side, Draw, —;
9-12 Repeat action meas 1-4;
13-16 Fwd, —, 2 BANJO, —; Fwd, Recov, Bk to SEMI-CLOSED, —; Recov to CLOSED, —, Run, 2; Fwd, Side, Draw, —;

PART B

17-20 Fwd, —, Fwd, Side; (XIB, Flare, Bk, Side to BANJO face RLod) XIB, —, —, —; Flare, Thru, Side end CLOSED; XIB, Flare, Back, Side;
21-24 Cross, —, Side, Cross; Rk Side, Recov, Fwd to BANJO M face DIAG LOD & COH, —; Rk Fwd, Recov to SEMI-CLOSED, Bk, Flick; Rock Fwd, Recov, Fwd to CLOSED M facing LOD, —;
25-28 Fwd, —, 2, —; Fwd, Side, Fwd end BANJO M facing LOD, —; Fwd, —, Run, 2 end CLOSED; Fwd, Side, Draw, —;
29-32 Fwd, —, 2 BANJO, —; Rk Fwd, Recov, Bk to SEMI-CLOSED, —; Recov to CLOSED, —, Rk Fwd, Recov; Corte, —, Recov, —;

SEQUENCE: Dance goes thru twice. Second time thru hold Corte until music ends.

OUR DREAM — Grenn 14254

Choreographers: Andy and Ann Handy

Comment: An interesting waltz to big band sound music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to OPEN, Touch, —; DANCE
1-4 Waltz Away, 2, 3; Turn In, 2, 3 end facing RLod in LEFT-OPEN; Bwd Waltz, 2, 3; Bk, 1/4 L Turn M face WALL in CLOSED, Close;
5-8 Dip Bk, —, —; Rec/Float Apart, 2, 3; Twinkle, 2, 3; Thru, Face, Close;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in CLOSED M face WALL;
17-20 (Whisk) Fwd, Side, Hook end SEMI-CLOSED facing LOD; (Wing) Fwd, Draw, Touch end SIDECAR M facing LOD & COH; (Telemark) Fwd, L Turn, Fwd end in SEMI-CLOSED facing LOD

& WALL; Manuv, Side, Close end BANJO M face RLod;
21-24 Bk Turning R, Close, Fwd facing LOD in SEMI-CLOSED; (In & Out Runs) Fwd, Side, Bk; Bk/Turn, Side, Fwd; Manuv, Side, Close end M facing RLod in CLOSED;
25-28 1/2 R Pivot face LOD, Fwd, Recov; Bk, Side, Close; Fwd, Side, Recov end BANJO M face COH & LOD; Twinkle, 2, 3 end SIDECAR M face LOD & WALL;
29-32 Check, Recov, Side to BANJO; Manuv, 2, 3 end CLOSED M face RLod; (R) Waltz Turn; (R) Waltz Turn end OPEN facing LOD;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 BUTTERFLY M face WALL Side, Behind, Side; (Wrap, 2, 3;) Side twd RLod, Behind, Side.

PALI BREEZES — Belco 274

Choreographers: Ed and Mary Susans

Comment: A nice easy waltz with adequate music. Has one band of cues.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing WALL, Touch, —;
PART A
1-4 Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Turn SIDECAR M face RLod, —, —;
5-8 Twinkle to BANJO, 2, 3; Twinkle Manuv, 2, 3 to CLOSED M face RLod; (R) Waltz Turn; (R) Waltz Turn end M face WALL;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A;
PART B
1-4 Balance Fwd, —, —; Balance Bk, —, —; (Twirl) Side, Behind, Side end BUTTERFLY; Thru, Side, Close;
5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD;
9-12 Fwd Waltz, 2, 3; Fwd, Touch, —; Fwd Waltz; Fwd, Touch, — end OPEN;
13-16 Balance Apart, 2, 3; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn M face WALL;
SEQUENCE: A — B — A — B. Last time thru do a Dip/Twist as music fades.

PALM SPRINGS TWO-STEP — Cem 37028

Choreographers: Koit and Helen Tullus

Comment: Busy two-step and nice peppy music.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;
PART A
1-4 Fwd Two-Step Fwd Two-Step; Side, Close, Cross, —; Side, Close, Thru to SEMI-CLOSED, —;
5-8 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end CLOSED M face WALL;
9-12 Side, Close, 1/4 L Turn, —;
13-16 Side, Behind, Side, Thru; Pivot, —, 2, —; Side, —, Close, —; Side, —, Close, —;
PART B
1-4 Side, Close, Fwd, — Rock Fwd, —, Recov, —; Side, Close, Bk, — Rock Bk, —, Recov to OPEN facing LOD, —;
5-8 Fwd Two-Step; Fwd Two-Step flaring and end facing RLod in LEFT-OPEN;

Fwd Two-Step; Side, Close, Thru end in SEMI-CLOSED facing LOD, —;
9-12 Fwd, Close, Bk, —; Bk, Close, Fwd end BANJO M face LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end CLOSED, —;
13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED; (Twirl) Walk, —, 2, —; 3, —, Pickup to CLOSED, —;
SEQUENCE: Dance goes thru twice plus Ending.
ENDING:
1-4 M face WALL Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Apart, —, Point, —.

PEACHIE KEEN — Hi-Hat 970

Choreographers: Joe and Opal Cohen

Comment: Interesting two-step which is enjoyable to dance. Music has the big band sound.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, Touch; (L Spin) Side, Close, Side, Touch;
PART A
1-4 Run Fwd, 2, 3, —; Fwd, 2, 3, —; Side, Close, Fwd, —; Side, Close, Fwd, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —; CONTRA BANJO Fwd, Lock, Fwd, —; CONTRA SIDECAR Fwd, Lock, Fwd end CLOSED, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL;

PART B

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front; Side, Behind, Side, Front;
5-8 Side, Close, Bk, —; Side, Close, Fwd, —; Side, Close, Thru, —; Side, Close, Thru to OPEN, —;
PART C
1-4 Vine Apart, 2, 3 Brush; (L Roll) Side, Behind, Side, Touch end TAMARA; Change Sides, 2, 3, —; On Around, 2, 3 end BUTTERFLY M face COH, —;
5-8 Vine RLod, 2, 3, —; (Wrap) Side, Behind, Side, —; (Unwrap) In Place, 2, 3, —; Change Sides, 2, 3 end CLOSED M face LOD, —;

INTERLUDE

1-2 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Thru, —;
SEQUENCE: Dance, Interlude, Dance except change last measure to Change Sides, Apart, Point, Ack.

PEPPERMINT — Hi-Hat 974

Choreographers: Hi and Cookie Gibson

Comment: A fun dance to do with a disco feeling. Good peppy music.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Rock Bk, Recov, Close, —; Rock Bk, Recov, Close, —;
PART A
1-4 Point Swd, Close, Point, Apart; Bk, 2, Point, Close; Point Swd, Together, 2, 3 BUTTERFLY BANJO; Wheel 1/2, 2, 3, 4 M face COH;
5-8 With M facing COH repeat meas 1-4 Part A end M facing WALL;
9-12 Apart, Close, Together, Kick BANJO; Apart, Close, Together, Kick SIDECAR; Side, Close, Thru to LEFT-OPEN, Swing; Behind, Side, Thru BUTTERFLY M face WALL, —;
13-16 Vine, 2, 3, 4; 5, 6, 7, 8; Side, Touch, Point, Touch; Side, Touch, Point, Touch;
PART B
1-4 Vine, 2, 3, Touch; Wrap, 2, 3, Touch face LOD; Unwrap, 2, 3, Touch; Change Sides, 2, 3, Touch BUTTERFLY M facing COH;
5-8 With M facing COH repeat action meas

1-4 Part B end M facing WALL & LOD in BUTTERFLY.

- 9-12 Fwd, Lock, Fwd, Lock; Walk, —, 2, —;
Fwd, Lock, Fwd, Lock; Walk, —, 2, —;
SEQUENCE: A — B — A — B — A plus Ending.
Ending:
1-4 Vine, 2, 3, 4; 5, 6, 7, 8; (Twirl ending in TAMARA) Fwd, —, 2, —.

PIAZZ — Hi-Hat 971

Choreographers: Stan and Ethel Bieda

Comment: Fun to do routine and the music makes one want to dance.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait;
Side, Touch, Side, Touch; Side, Touch,
Side, Touch;

PART A

- 1-4 Side, Close, Side, Swing IB; Side,
Close, Side, Swing IB; Point, Knee,
Point, Knee; Side, Behind, Side,
Behind;
5-8 Side, Close, Turn face LOD in OPEN,
Swing; Bk, Close, Fwd, —; Circle Away
Two-Step; On Around Two-Step end
BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4 Part A:

- 13-16 Side, Close, Turn face LOD in OPEN,
Swing; Bk, Close, Fwd, —; Step, Kick,
Wiggle, Wiggle;

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Away,
Touch, Together, Touch; Away, Touch,
Together, Touch end BUTTERFLY M
face WALL;
5-8 Side, Close, Side, Touch; (Rev Twirl)
Side, Close, Side, Touch; Lunge twd
LOD, —, Swivel face RLOD, —; Swivel
face partner & WALL, Close, Wiggle,
Wiggle;

SEQUENCE: A — B — A — B plus 1st 8 meas of
Part A and Ending.

Ending:

- 1-4 Side, Close, Side, Swing IB; Side,
Close, Side, Swing IB; Side, Close,
Side, Close; Side, Close, Lunge twd
LOD, —.

POCO CHA — Grenn 14265

Choreographers: Irv and Betty Easterday

Comment: This cha cha will take some work and
practice. Music has big band sound.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait;
Knee, Side, Wiggle/Wiggle, Wiggle;
Recov, XIB, Unwind/2, Flick to LEFT-
OPEN facing RLOD;

PART A

- 1-4 Rock Fwd, Recov, Side/Close, Side;
(Whip) Fwd, Fwd, Fwd/Fwd, Fwd; 1/4 L
Turn to BUTTERFLY, Knee, Side/Close,
1/2 R Turn to Bk to Bk M facing WALL;
Side, Close, Side, Close;

- 5-8 1/4 L Turn, Side turning L to BUTTER-
FLY M face COH, Apt/Recov, Side; Kick,
1/2 R Turn, Fwd/Lock, Fwd; Kick, 1/2 L
Turn, Fwd/Lock, Fwd; 1/2 L Spot Turn,
Recov M face COH in BUTTERFLY,
Side/Close, Side;

PART B

- 1-4 XIF/Recov, Side, XIF/Recov Side;
XIF/Recov, Side, XIF/Recov, Side;
Rock Apt, Recov, Fwd/Cha, Cha end
LEFT-OPEN facing RLOD; (Fwd, 2,
Fwd/Cha, Cha end in WRAP facing
LOD) Rock Side, Recov face LOD,
Wrap/Cha, Cha;

- 5-8 R Wheel Bk, 2, Bk/Bk, Bk facing RLOD;
Unwrap, 2, Turn/2, 3 M face LOD in
BUTTERFLY; Fwd, Recov, Side/Close,
Side; Bk Turn, Recov, Fwd/Close, Fwd
end LEFT-OPEN M face WALL;

INTERLUDE

2nd & 4th time thru Part A eliminate
Spot Turn. Instead XIF, Pivot, 2, 3 end
Bk to Bk M face WALL;

- 1-4 Bump, Fwd/2, 3, Fwd/2; 3, Fwd/2, 3,
Touch; 1/4 L Turn Bk to Bk M face
RLOD, Touch, 1/4 R Turn face partner
and COH, Close; 1/4 R Turn Bk to Bk M
face LOD, Touch, 1/4 L Turn face partner
and COH, Close;

- 5-8 Rk Fwd, Recov Turning L, 2/3, 4; Rk
Fwd, Recov Turning R, 2/3/4; (Do sa do)
Fwd, Fwd, Side/Close, Side; Bk, Bk,
Side/Close, Side M facing COH;

PART C

- 1-4 Rk Side, Recov Turning 1/2 R face LOD,
Fwd/Fwd, Fwd; (Fwd, 2 Turning R XIF
of M end outside) Fwd, Fwd, Fwd/Fwd,
Fwd; Fwd, 2 Turning R face XIF of W
end outside, Fwd/Fwd, Fwd; (Fwd, 2
turning R face XIF of M end outside in
OPEN facing LOD) Fwd, Fwd, Fwd/Fwd,
Fwd;

- 5-8 Rk, Rk, Recov, Side/Behind, Recov/
Side; Behind/Recov, Side/Lift, Bk/
Lock, Bk; Rock Bk, Recov, Fwd/Lock,
Fwd; Rock Bk, Recov turning 1/4 L to
face COH, Close;

SEQUENCE: A — B — A — Interlude — C — C
end LEFT-OPEN facing RLOD — A — B — A
plus Ending.

Ending:

- 1-4 Repeat meas 1-3 Interlude then turn Bk
to Bk M facing LOD, Step Side, Touch,
Step Apart Quickly.



POLKA DOTS AND MOONBEAMS — TNT 141

Choreographers: George and Joyce Kemmerer
Comment: Slow fox trot to very good music. One
side has cues.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side,
Close, XIF/Check, —; Recov Bk, Side,
Fwd, —;

PART A

- 1-4 Behind, Side, Fwd, —; Manuv, —, 2, 3;
Spin Turn; Back, —, Side, Close;

- 5-8 L Turn; L Turn M face WALL; Side,
Behind, Side, Front to SEMI-CLOSED
face LOD; Fwd, —, Pickup to MOD
BANJO, —;

PART B

- 1-4 Telemark; Curve; Open Impetus;
Manuv M face RLOD in CLOSED;

- 5-8 R Turn, —, Side, Close; R Turn, —, Side,
Close M face WALL; Vine, 2, 3, 4; Walk
Fwd, —, 1/4 R Turn M face WALL in
BUTTERFLY, —;

PART C

- 1-4 Retain both handholds thru meas 6 and
retain M's L and W's R throughout Part C
Balance L, 2/3, Balance R, 2/3; Rock
Apart, Recov, In Place, 2/3; In Place,
2/3, Rock Apart, Recov; Side, Close/
Side, Bk, Close/In Place;

- 5-8 Rock Apart, Recov, In Place, 2/3; 1/8 L
Turn, 2/3, Rock Apart, Recov; (Wrap) In
Place, 2/3, Rock Bk, Recov to SEMI-
CLOSED; Pickup, 2/3 to CLOSED M fac-
ing LOD, Fwd, Fwd;

SEQUENCE: A — B — C — B — C — A plus
Ending.

Ending:

- 1-4 Side, Close, XIF/Check, —; Recov,
Side, Fwd to BANJO, —; Rev Fallaway
to HALF-OPEN facing RLOD; Bk, —, —,

RAMONA — Grenn 14269

Choreographer: Al Rowland

Comment: An easy waltz and good big band
sounding music.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point; To-
gether to BUTTERFLY M face WALL, —,
Touch;

DANCE

- 1-4 Waltz Balance L, 2, 3; Waltz Balance R,
2, 3; Side, Draw, Close; Side, Draw,
Close;

- 5-8 L Turn, Side, Close Bk to Bk; R Turn,
Side, Close Face to Face; Solo Roll L
Face, 2, 3; 4, 5, 6;

- 9-12 Waltz Away, 2, 3; Waltz Together, 2, 3 to
CLOSED; Dip Bk, —, —; Manuv, Side,
Close M face RLOD;

- 13-16 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz
Turn; (R) Waltz Turn end BUTTERFLY M
face WALL;

SEQUENCE: Dance goes thru three times plus
Ending.

Ending:

- 1 Apart, —, Point.

READY FOR SUNSHINE — CEM 37026

Choreographers: Roy and Jean Green

Comment: Busy but not difficult two-step. Peppy
music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,
Point, —; Together to CLOSED M face
LOD, —, Touch, —;

PART A

- 1-4 Walk, —, 2, —; Side, Close, Cross end
SIDECAR, —; Walk, —, 2, —; Side,
Close, Cross end BANJO, —;

- 5-8 Twisty Vine, —, 2, —; 3, —, 4, —; Fwd,
—, Fwd/Check, —; XIB, —, Side, —;
Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;

- 9-12 Fwd, —, Manuv M face RLOD in
CLOSED, —; Pivot, —, 2 M face WALL,
—;

- 13-16 Turn Two-Step; Turn Two-Step; (Twirl)
Side, —, Behind, —; Side, —, Front end
BUTTERFLY, —;

PART B

- 1-4 Rock Side, —, Recov, —; XIF, Side, XIF,
—; Rock Side, —, Recov, —; XIF, Side,
XIF, —;

- 5-8 CLOSED Side, Close, Fwd, —; Walk, —,
2, —; Side, Close, Bk, —; Walk, —, 2, —;

- 9-12 Side, —, Behind, —; Side, —, Front, —;
Side, Close, Side, —; Side, Close,
Cross end SEMI-CLOSED face LOD, —;

- 13-16 Fwd, —, Manuv M face RLOD in
CLOSED, —; Pivot, —, 2 M face WALL,
—; Turn Two-Step; Turn Two-Step end
M face LOD;

SEQUENCE: A — B — A — B — A thru meas 14
plus Ending.

Ending:

- 1-2 CLOSED M face WALL Side, Close, Side,
Close; Push/Point REV SEMI-CLOSED.

RHYTHM ROUNDS THEME — Grenn 14272

Choreographers: Harry and Clara Thorn

Comment: This routine is not difficult and the
music has lots of rhythm in the big band
sound.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Dip,
—, Recov, —; Side, —, Close, —;

PART A

- 1-4 Side, —, XIB, —; Side, Close, 1/2 L Turn
M face COH, —; Side, —, XIB, —; Side,
Close, 1/2 R Turn M face WALL, —;

- 5-8 BANJO Fwd, Lock, Fwd, —; Manuv M
face RLOD in CLOSED, —, Side, Close;
R Pivot, —, 2 M face LOD, —; Fwd, —,
1/4 Turn M face WALL, —;

- 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:
 PART B
- 1-4 **Side, Close, Cross, —; Fwd, —, 2, —;**
Side, Close, Cross, —; Fwd, —, 2, —;
 5-8 BUTTERFLY Rock Side, —; Recov, —;
XIF, Side, XIF, —; Rock Side, —; Recov, —;
XIF, Side, XIF, —;
 PART C
- 1-4 BANJO M face LOD Fwd, —, Fwd/
 Check, —; XIB, —, Side, —; Fwd, Lock,
Fwd, —; Fwd, Lock, Fwd, —;
 5-8 CLOSED M face WALL Side, —, XIB, —;
Side, —, XIF, —; R Pivot, —, 2 M face
LOD, —; (Twirl) Fwd, —, 1/4 R Turn M
face WALL, —;
 SEQUENCE: Dance goes thru twice except last
 time thru omit meas 8 Part C and Step Apart
 and Point.

ROCKIN' BLUES — Belco 277

Choreographers: Norman and Helen Teague
Comment: An average two-step with adequate
 music. One band cued by Norman Teague.
 INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait;
Side, Close, Side, —; Behind, Side, Thru
to SEMI-CLOSED facing LOD, —;
 PART A
- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd,**
Close, Bk, —; Bk, Close, Fwd end
BANJO M face LOD, —;
 5-8 **Scoot, 2, 3, 4; Fwd, —, 1/4 R Turn face**
WALL in CLOSED, —; Side, Close, Fwd,
—; Side, Close, Thru to face LOD in
SEMI-CLOSED, —;
 9-12 **Rock Fwd, —, Recov, —; Dip Bk, —,**
Recov face WALL in CLOSED, —; Side,
Behind, Side, Front; Pivot, —, 2, —;
 13-16 **Turn Two-Step; Turn Two-Step; (Twirl)**
Side, —, Behind, —; Fwd, —, 1/4 R Turn
face WALL in BUTTERFLY, —;
 PART B
- 1-4 **Side, Close, Turn to Bk to Bk, —; Rock**
Side, —, Recov, —; Side, Close, Turn to
Face to Face, —; Rock Side, —, Recov,
—;
 5-8 **(Twirl) Side, Behind, Side, Touch; (Wrap)**
Side, Close, Side, Touch; (Unwrap) Side, Close, Side, Touch; Change
Sides, 2, 3 BUTTERFLY M face COH,
—;
 9-12 Traveling RLOD Repeat action meas 1-4
 Part B:
 13-16 Repeat action meas 5-8 Part B except to
 end SEMI-CLOSED:
 SEQUENCE: A — B — A — B plus Ending.
 Ending:
- 1-4 BUTTERFLY Side, Close, Side, —; Be-
 hind, Side, Thru, —; Side, Close, Thru,
 —; Side, Close, Side, —;
 5-8 Behind, Side, Thru, —; Side, Close,
 Thru, —; Side, Draw, Close, —; Rock
 Apart, —, Point, —.

ROSE ROOM — Hi-Hat 962

Choreographers: Pete and Carol Metzger
Comment: Nothing unusual in routine but
 enjoyable to dance. Pleasant music.
 INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,
Point, —; Together to BANJO M face
LOD, —, Touch, —;
 PART A
- 1-4 **Fwd Two-Step; Fwd Two-Step to**
CLOSED; Side, Close, Fwd, —; Side,
Close, Cross to BANJO, —;
 5-8 Repeat action meas 1-4 Part A:
Fwd, Close, Back, —; Back, Close, Fwd,
—; Fwd, Lock, Fwd, Lock; Fwd, —; 1/4
R Turn face WALL in CLOSED, —;
 13-16 **Turn Two-Step; Turn Two-Step end**

facing LOD; (Twirl) Fwd, —, 2 to
 SEMI-CLOSED, —; 3, —, 4 to BUTTER-
 FLY M face WALL, —;
 PART B

- 1-4 **Side, Close, Apart, —; Change Sides, 2, 3**
M face COH, —; Side, Close, Thru, —;
Side, Close, Thru to BUTTERFLY, —;
 5-8 M facing COH repeat action meas 1-4
 Part B except to end M facing WALL:
 9-12 **Side, Close, Turn to face LOD in OPEN,**
—; Side, Close, Turn to face RLOD in
LEFT-OPEN, —; Back, Close, Fwd, —;
Side, Close, Thru to SEMI-CLOSED
facing LOD, —;
 13-16 **Fwd Two-Step; Fwd Two-Step; Fwd,**
Close, Back to BANJO M face LOD, —;
Back, Close, Fwd, —;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-2 (Twirl) Fwd, —, 2, —; Side/Close, Apart,
 —, Point.

ROSE WALTZ — Grenn 14266

Choreographers: Vernon and Sandy Porter
Comment: A nice waltz with lovely music.
 INTRODUCTION

- 1-4 LEFT-OPEN M face WALL Wait; Wait;
(Twirl) Side, Behind, Side; Pickup to
CLOSED M face LOD, 2, 3;
 PART A
- 1-4 **(L) Waltz Turn; (L) Waltz Turn end**
SEMI-CLOSED face LOD; Fwd Waltz;
Fwd, Side, Turn M face RLOD in SIDE-
CAR;
 5-8 **Rock Fwd, Recov to face LOD in**
BANJO, 2; Manuv, 2, 3 M face RLOD in
CLOSED; (R) Waltz Turn end M face
LOD; Fwd Waltz;
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to
 end in BUTTERFLY M face WALL:
 PART B
- 1-4 **Waltz Away, 2, 3; (Wrap) Fwd, 2, 3; Fwd**
Waltz; Thru, Side, Close to BUTTERFLY;
 5-8 **Twinkle, 2, 3; Twinkle, 2, 3; Waltz Bal-**
ance L, 2, 3; Waltz Balance R, 2, 3;
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B:
 INTERLUDE
- 1-2 (Twirl) Side, Behind, Side; Pickup to
 CLOSED M face LOD;
 SEQUENCE: A — B — Interlude — A — B —
 Interlude plus Ending.
 Ending:

- 1-4 (L) Waltz Turn; (L) Waltz Turn end M
 face WALL; Dip, Twist, —; Kiss, —, —.

ROWDY — Grenn 14268

Choreographers: Fred and Emily Leach
Comment: Peppy routine and lively music.
 INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,
Point, —; Together to SEMI-CLOSED,
—, Touch, —;
 PART A
- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock**
Fwd, —, Recov, —; Rock Bk, —, Recov
M face WALL in CLOSED, —;
 5-8 **Turn Two-Step; Turn Two-Step; Twisted**
Vine, —, 2, —; 3, —, 4 to BANJO M face
LOD, —;
 9-12 **Walk, —, 2, —; Fwd Two-Step; Walk, —,**
2, —; Fwd Two-Step end BUTTERFLY M
face WALL;
 13-16 **Rock Side, —, Recov Turn In, —; Rock**
Side, —, Recov Turn Out M facing
WALL, —; (Twirl) Side, —, XIB, —; Side,
—, Thru, —;
 PART B
- 1-4 **Side, —, XIB, —; Bk to Bk Two-Step;**
Side, —, XIB, —; Face to Face Two-Step

end OPEN facing LOD;
Rock Fwd, —, Recov, —; Bk Up Two-
Step; Rock Bk, —, Recov, — Fwd
Two-Step end BUTTERFLY M face
WALL:

- 9-12 **Side, —, Close, —; Cross Thru Two-**
Step; Side, —, Close, —; Cross Thru
Two-Step;
 13-16 **(Twirl) Side, —, XIB, —; OPEN Fwd, —,**
2, —; Strut, —, 2, —; 3, —, 4 to SEMI-
CLOSED, —;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step end M**
face WALL; (Twirl) Side, —, XIB, —;
Apart, —, Point, —.

RUBY ANN — Belco 287

Choreographers: Norman and Helen Teague
Comment: A peppy routine with peppy music.
 INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,
Point, —; Together to SEMI-CLOSED,
—, Touch, —;
 PART A
- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd,**
Close, Bk, Close; Fwd, —, 1/4 R Turn M
face WALL in CLOSED, —;
 5-8 **Side, Close, XIF to SIDECAR, —; Side,**
Close, XIF to BANJO, —; Twisted Vine, 2,
3, 4 face LOD: Fwd, —, 1/4 R Turn M face
WALL in BUTTERFLY, —;
 9-12 **Face to Face Two-Step; Bk to Bk**
Two-Step end OPEN face LOD; Circle
Away Two-Step; On Around Two-Step
end SEMI-CLOSED;
 13-16 **CLOSED Vine, 2, 3 4 face LOD SEMI-**
CLOSED; Walk, —, 2, —; Cut, Bk, Cut,
Bk; Dip Bk, —, Recov, —;
 17 **Walk Fwd, —, 1/4 R Turn M face WALL**
in BUTTERFLY;
 PART B
- 1-4 **Side, Close, Side, —; Cross Tilt LOD, —,**
Recov, —; Side, Close, Side, —; Cross
Tilt RLOD, —, Recov, —;
 5-8 **Side, Close, Fwd, —; Side, Close, Bk,**
—; Change Sides Two-Step; Two-Step
Arnd to face M facing COH in BUTTER-
FLY;
 9-12 Starting in RLOD repeat action meas 1-4
 Part B:
 13-16 Repeat meas 5-8 Part B except to end M
 face WALL:
 17 **Side, Draw, Close, —;**
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-5 SEMI-CLOSED Fwd Two-Step; Fwd
 Two-Step end CLOSED M face WALL:
Vine, 2, 3, 4; Side, Close, Side, Close;
Step Apart, —, Ack, —.

SAN ANTONIO ROCK — Belco 284

Choreographers: Ken Croft and Elena de Zordo
Comment: This routine is not difficult. Nice re-
 ordering of the tune, "Rose of San Antone." One
 band has cues.
 INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Rock
Fwd, —, Recov, —; Rock Bk, —, Recov,
—;
 PART A
- 1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —,**
2, —; Fwd Two-Step;
 5-8 **L Turn, 2, 3, —; L Turn, 2, 3 M face WALL,**
—; Side, —, Behind, —; (Twirl) Side, —,
Thru to BUTTERFLY, —;
 9-12 **Rock Side, —, Recov, —; Thru, Side,**
Thru, —; Rock Side, —, Recov to
SEMI-CLOSED face LOD, —; Fwd, 2, 3,
—;
 13-16 **Rock Fwd, —, Recov, —; Bk, Close,**
Fwd, —; Rock Fwd, —, Recov, —; Bk,
Close, Fwd, —;

PART B

- 17-20 Release handhold **Step Away**, —, XIB, —; **Side, Close, Side, —; Cross Rock IF, —; Recov, —; Side, Close, 1/4 R Turn face WALL, —;**
 21-24 **Together, —, 2 to CLOSED, —; Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Thru, —;**
 25-28 Repeat meas 17-20;
 29-32 Repeat meas 21-24 except to Pickup to CLOSED M facing LOD:
 SEQUENCE: A — B — A — B — A plus Ending.
 Ending:
 1-6 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; Fwd, —, 1/4 R Turn to BUTTERFLY M face WALL, —; (Twirl) Side, —, Behind, —; Side, —, Behind, —; Apart, —, Point, —.**

SATIN DOLL — Belco 275

Choreographers: Bill and Virginia Tracy
Comment: Not a difficult two-step. The xylophone is used on the recording. One band has cues.

INTRODUCTION

- 1-4 **DIAGONAL FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**
 PART A
 1-4 **Fwd Two-Step; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, Face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;**
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL;
 PART B
 1-4 **Side, Behind, Side, Behind; Swd Two-Step; Side, Behind, Side, Behind; Swd Two-Step;**
 5-8 **Side, Close, Cross, —; Circle Away Two-Step; Circle Together Two-Step; Side, Close, Cross, —;**
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B except to Pickup to CLOSED:
 SEQUENCE: A — B — A — B plus Ending.
 Ending:
 1-4 Repeat action meas 1-4 Part A except on last meas Step Apart and Point.

SATIN SMOOTH — CEM 37026

Choreographers: Vernon and Sandy Porter
Comment: An intermediate two-step routine. The music is adequate.

INTRODUCTION

- 1-4 **CLOSED M face LOD Wait; Wait; Side, Touch, Side, Touch; Dip, —, Recov, —;**
 PART A
 1-4 **Fwd, —, Check to BANJO, —, Bk, Side, Fwd, Lock; Fwd, —, Check, —; Bk, Side, Fwd, Lock;**
 5-8 **Fwd, —, Manuv to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end BANJO M face LOD; Fwd, Close, Bk, Close;**
 PART B
 1-4 **L Turn, —, Side, Close; L Turn, —, Side, Close end M face WALL; Fwd, —, Side, Behind; Fwd, Draw, —, Touch; Telemark, —, 2, 3; Thru, —, Side, Close; Side, Behind, Side, Front; Pivot, —, 2, —;**
 PART C
 1-4 **Cross/Flare, —, Cross/Flare, —; Cross Side, Cross, —; Cross/Flare, —, Cross/Flare, —; Cross, Side, Cross end BANJO M face LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

Twisty Vine, 2, 3, 4; (Twirl) Fwd, —, 2, —;
 SEQUENCE: A — A — B — A — C — C — B — A plus Ending.
 Ending:
 1 **Bk, Fan, —, Lean/Point.**

SAY YOU'LL BE MINE — Dance Ranch 652

Choreographers: Herb and Erna Egendorfer
Comment: A fun two-step to nice light and airy music. Cues on one side of record.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**
 PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; Change Sides Two-Step; Around to Face Two-Step M face COH in CLOSED: Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru, — end SEMI-CLOSED facing RLOD;**
 9-12 With M on outside traveling RLOD repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL:

PART B

- 1-4 **Side, Close, Fwd, —; Fwd, Close, Bk, —; Side, Close, Side, Touch; Side, Close, Thru, —;**
 5-8 **Side, Behind, Side, Front; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step;**
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B:
 SEQUENCE: Dance goes thru twice except to replace meas 15 and 16 with Walk, —, 2, —; Side, Close, Bk, Point.

SCHOOL DAYS — Grend 14275

Choreographers: Glen and Beth McCleod
Comment: An easy waltz with the tune being the old time School Days.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;**
 DANCE
 1-4 **Fwd Waltz, 2, 3; Fwd, Touch, —; Fwd Waltz, 2, 3; Fwd, Touch, —;**
 5-8 **Step, Swing, —; Step, Swing, —; Fwd Waltz, 2, 3; Fwd, Touch, —;**
 9-12 **Pas de Basque Apart, 2, 3; Pas de Basque Together, 2, 3; Side, —, Close; Side, Touch, —;**
 13-16 Repeat action meas 9-12 except to end in CLOSED M face WALL:
 17-20 **1/4 L Turn, Side, Close; 1/4 L Turn M facing COH, Side, Close; Fwd, Point, —; Bk, Touch, —;**
 21-24 Repeat action meas 17-24 except to end M facing WALL:
 25-28 **Apart, —, Close; Bk, Touch, —; Together, —, Close; Fwd to BUTTERFLY, Touch, —;**
 29-32 **Pas de Basque L, 2, 3; Pas de Basque R, 2, 3; (Twirl) Side, XIB, Side; Thru, Fwd, 2;**
 SEQUENCE: Dance thru twice second time eliminate meas 32 blend to OPEN-FACING and Point.

SENTIMENTAL SILLY — Grend 14276

Choreographers: Clancy and Betty Mueller
Comment: Interesting routine with big band sound music.

INTRODUCTION

- 1 **SEMI-CLOSED Wait;**
 PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl to CLOSED) Fwd, —, Step, Step; Fwd, —, Step, Step;**
 5-8 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Lock,**

Fwd, —; Fwd, Lock, Fwd, —;
 9-12 **CLOSED M face WALL Twisty Vine, —, 2, —; Side, Close, L Turn M face COH, —; Twisty Vine, —, 2, —; Side, Close, R Turn SEMI-CLOSED face LOD, —; Fwd Two-Step; Fwd Two-Step end M face WALL; Side, —, XIB, —; Side, —, XIF end SEMI-CLOSED, —;**

- 13-16 **;**
 17-20 Repeat action meas 1-4 Part A:
 21-24 Repeat action meas 5-8 Part A:
 25-28 Repeat action meas 9-12 Part A:
 29-32 Repeat action meas 13-16 Part A:

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Two-Step Arnd; (Under Two-Step) On arnd Two-Step end M fac- ing COH;**
 5-8 Traveling RLOD repeat action meas 1-4 Part B end M facing WALL in CLOSED:
 9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd, —;**
 13-16 **Syncopated Vine/2, —, 3/4, —; 5/6, —, 7/8, —; Side, Draw, —, Close; Side, Draw, —, Close;**
 SEQUENCE: A — A — B — A plus Ending.
 Ending:
 1-6 **CLOSED M face WALL —, —, Side, Close; Vine, 2, 3, 4; —, —, Side, Close; Vine, 2, 3, 4; Side, —, Close, —; Apart, —, Point, —.**

SHADOWS — Hi-Hat 973

Choreographers: Lou and Mary Lucius
Comment: A pleasant waltz routine to dance and the music is played with much feeling.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to SIDECAR M face M face LOD, Touch, —;**
 PART A
 1-4 **Telemark to SEMI-CLOSED face LOD; Manuv, 2, 3 M face RLOD; (R) Waltz Turn M face LOD; Fwd Waltz;**
 5-8 **(L) Waltz Turn; (L) Waltz Turn M face WALL; (Twirl) Vine, 2, 3 SEMI-CLOSED face LOD; Fwd, Fwd to SIDECAR M fac- ing LOD, Close;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A Except to end in BUTTERFLY:
 PART B
 1-4 **OPEN facing LOD Step, Lift, —; Spin Manuv, 2, 3 CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn M face WALL;**
 5-8 **Dip Bk, —, —; Pivot, 2, 3 to SEMI-CLOSED; Fwd Waltz; Manuv, 2, 3 M face RLOD;**
 PART C
 1-4 **Spin Turn end M face LOD; Bk, Side, Close; (L) Waltz Turn; (L) Walz Turn M face WALL;**
 5-8 **Whisk, 2, 3; Recov, Touch, —; Vine, 2, 3 to SEMI-CLOSED face LOD; Fwd, Pickup to SIDECAR M facing LOD, Close;**
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-4 **CLOSED M face WALL Fwd, Side, Close; Bk, Side, Close; Thru, Side, Close, Close to SEMI-CLOSED; Fwd, Turn In facing RLOD in REV SEMI-CLOSED, Point.**

SHANTY TOWN — TNT 139

Choreographers: Wally and Jeanne Heater
Comment: Nothing unusual in the routine though relaxing to dance and the music is pleasant. Cues on one side of record.

INTRODUCTION

- 1-4 **M's L & W's R hands joined Wait; Wait; (Twirl) Side, —, Behind, —; Walk, —, 2, to BUTTERFLY M facing WALL, —;**

PART A

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN face LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
 5-8 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step;
 9-12 Circle Away Two-Step; Together Two-Step to BUTTERFLY; Bk; Close, Fwd, —; Side, Close, Thru, —;
 13-16 Turn Two-Step; Turn Two-Step; Vine LOD, 2, 3, 4 to OPEN; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —;
 PART B
 1-4 Vine, 2, 3, Touch; (Wrap) In Place, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; Change Sides Two-Step end M face COH in BUTTERFLY;
 5-8 Traveling RLOD repeat action meas 1-4 Part B to end M on inside SEMI-CLOSED facing LOD;
 9-12 Fwd, Close, Bk, —; Bk, Close, Fwd, —; (Fwd, Close, Bk, —); Side, Close, Cross, —; Side, Close, Cross, —;
 13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Walk Fwd, —, 2, —;
 SEQUENCE: A — A — B — B plus Ending.
 Ending:
 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Vine, 2, 3, Touch; Wrap, 2, 3, —.

SHARI'S WALTZ — Belco 276

Choreographers: John and Shari Helms
Comment: An easy and nice waltz routine. Music is most pleasant. Has cues with half of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch in BUTTERFLY M face WALL, —;
 PART A
 1-4 Waltz Away, 2, 3; (Wrap) In Place, 2, 3; L Face Turn, 2, 3 face COH; L Face Turn, 2, 3 face RLOD;
 5-8 Change Sides, 2, 3; BUTTERFLY Side, Draw, Touch; Twisty Vine, 2, 3 end M face LOD in BANJO; Fwd/Turn, Side, Close to BUTTERFLY M face WALL;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A:
 PART B

- 1-4 Step, Swing, —; Spin Manuv end M face RLOD in CLOSED; (R) Waltz Turn end M face LOD; Waltz Apart, 2, 3 in BUTTERFLY M face LOD;
 5-8 Step, Swing, —; Step, Swing, —; Step Bk, Touch, —; Turn, Side, Close end BUTTERFLY M face WALL;
 9-12 Step, Swing, —; Spin Manuv end M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M face WALL in BUTTERFLY;
 13-16 Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Twirl) Side, XIB, Side; Thru, Side, Close;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-5 BUTTERFLY Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Twirl) Side, XIB, Side; Thru Side, Close; Step Apart, ACK, —.

SHENANDOAH — Belco 286

Choreographers: Ken Croft and Elena de Zordo
Comment: A pleasant easy waltz routine to execute and the music is adequate. There are cues on one band.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

DANCE

- 1-4 Waltz Away, 2, 3; Turn in, 2, 3 facing RLOD in LEFT-OPEN; Bk Up, 2, 3; Turn in to Face in CLOSED, 2, 3;
 5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz turn; (R) Waltz Turn end M face WALL in BUTTERFLY;
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8;
 17-20 Balance L, 2, 3; Balance R, 2, 3; Change Sides, 2, 3; Side, Draw, —;
 21-24 Twd RLOD repeat action meas 17-20 end M facing WALL in BUTTERFLY;
 25-28 (Twirl) Vine, 2, 3 end SEMI-CLOSED; Pickup to CLOSED M face LOD, 2, 3; (L) Waltz Turn; (L) Waltz Turn end M face WALL in BUTTERFLY;
 SEQUENCE: Dance goes thru twice plus Tag.
 Tag:
 1-2 (Twirl) Vine, 2, 3; ACK.

SISSY — Hi-Hat 965

Choreographers: Stan and Ethel Bieda
Comment: The two-step routine is not difficult and the music is adequate.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Bk Away, 2, Balance L, Step/Step; Together, 2, Balance R, Step/Step;

PART A

- 1-4 Side, Close, Thru face RLOD in LEFT-OPEN, —; Fwd Two-Step; Rock Fwd, —, Recov, —; Side, —, Cross Thru to OPEN face LOD, —;

- 5-8 Fwd, 2, 3, Swing/Lift; Back, 2, 1/4 R Turn face WALL in BUTTERFLY, Touch; Side, Touch, Side, Touch; Side, Close, Side, Close;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 Balance L, Step/Step, Balance R, Step/Step; Rock Apart, Recov, Change Sides, 2/3; Circle, —, 2, —; Fwd Two-Step end BUTTERFLY M face COH;

- 5-8 Repeat action meas 1-4 Part B end M facing WALL;

- 9-12 Side, Close, Fwd, —; Side, Close, Step/Check, —; Side, Behind, Side, Front; Rock Fwd LOD, —, Recov to face, Touch;

13-16 Repeat action meas 9-12 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Bk Away, 2, Balance L, Step/Step; Together, 2, Balance R, Step/Step; Circle Away, 2, 3, 4; 5, Close, Chug, —.

SMOOTHIE — Hi-Hat 965

Choreographers: Bud and Shirley Parrott
Comment: An interesting two-step routine to big band sound music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Sway L, —, Sway R, —; Side, —, Thru to CLOSED M face LOD, —;

PART A

- 1-4 Fwd, —, Fwd, —; Side, Close, Fwd, —; 1/2 R Turn M face RLOD, —, Side, Close; Spin Turn, —, 2 M face WALL, —;

- 5-8 Bk, —, 2, —; Chasse, 2, 3 end BANJO M face LOD, —; Fwd, —, Fwd, Lock; Fwd, —, 1/4 Turn M face WALL in CLOSED, —;

- 9-12 Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; XIB, Side, Fwd, Lock; Fwd, Fwd, Lock, Fwd;

- 13-16 Fwd, —, 1/4 R Turn face WALL in CLOSED, —; Fwd, —, Side, XIB; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 end M face WALL in BUTTERFLY, —;

PART B

- 17-20 Side, —, Behind, —; Side, Close, Turn Bk to Bk M's R & W's L hands joined, —; Sway R, —, Sway L, —; Side, Close, Turn to OPEN facing LOD, —;

- 21-24 Rk Fwd, —, Recov, —; Bwd Two-Step; SEMI-CLOSED Rk Bk, —, Recov, —; Fwd Two-Step end facing WALL in CLOSED;

- 25-28 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Cross end in SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —;

- 29-32 Fwd, —, 2 end CLOSED, —; (Telemark) L Turn, 2 to SEMI-CLOSED, Fwd, 2 end M face DIAGONAL LOD & WALL; Fwd, —, Fwd/Check, —; Bk, —, Bk/Check end BANJO M face LOD, —;

INTERLUDE

- 1-2 Fwd, —, Manuv end M face RLOD in CLOSED, —; Pivot, —, 2 end M face LOD, —;

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-4 BANJO Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 M face LOD, —; Rk Fwd, —, Recov, —; Rk Bk, —, Apart, Ack.

SOMEBODY TO LOVE — Hi-Hat 969

Choreographers: Tommy and Geneve Thomas
Comment: Nice two-step routine to pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Fwd, —, Side, Close; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 M face LOD, —; Fwd, —, 1/4 R Turn M face WALL, —;

- 5-8 Whisk, —, 2, 3; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 to BANJO M face LOD —; Fwd, Lock, Fwd, Lock end in CLOSED;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8:

PART B

- 17-20 Fwd, —, 1/4 R Turn M face WALL, —; Twisty Vine, 2, 3, 4 end M face RLOD; Pivot, —, 2, —; 3, —, 4 BANJO M facing RLOD, —;

- 21-24 Bk, —, Run, 2; Bk, —, Run, 2; Impetus Turn, —, 2, 3 to SEMI-CLOSED face LOD; Thru, —, Side, Close;

- 25-28 BANJO M face LOD Fwd, —, Check, —; Behind, Side, Fwd, Lock; Fwd, —, Check, —; Behind, Side, Fwd, Lock end CLOSED;

- 29-32 Fwd, Close, Bk, Close; 1/4 L Turn M face COH, —, Side, Close; 1/4 L Turn M face RLOD, —, Bk, Close; 1/2 R Pivot, —, 2 M face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 (Twirl) Walk, —, 2, —; Apart, —, Point, —.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Circle Away, —, 2, —; Together, —, 2 to face WALL in CLOSED, —;

PART A

- 1-4 Apart face LOD in OPEN, Point Fwd, Pickup to CLOSED, Touch; Side, Step/Step; Side, Step/Step end in SEMI-CLOSED facing COH; Fwd, 2, 3, Kick;

Back, Flick, Fwd, Point;
 5-8 **Back, 2, 3, Kick; Fwd, Kick, Face to CLOSED M face LOD, Touch; Side, —, Draw, —; Side, —, Draw, —;**
 9-12 **Fwd, 2, 3, Swing; Back, Step/Step, Fwd, Step/Step; Back, 2, 3, Swing; Fwd, Step/Step, Back, Step/Step;**
 13-16 **Side, XIB, Side, Touch; (Twirl) Side, XIB, Side, Touch end BUTTERFLY M face WALL; Side, Close, Side, —; Bk to Bk Two-Step end BUTTERFLY M face WALL;**

PART B

17-20 **Change Sides, —, 2 end LEFT-OPEN facing LOD, —; Fwd Two-Step; Change Sides, —, 2 end OPEN facing LOD, —; Fwd Two-Step;**

21-24 **Fwd, 2, 3, Kick; Bk, 2, Face, Touch; Rock Apart, Recov, Change Sides, 2/3 M face COH; Rock Apart, Recov, Close, —;**

25-28 Moving twd RLOD repeat action meas 17-20 Part B:

29-32 Twd RLOD repeat action meas 21-24 Part B except end CLOSED M face WALL:

SEQUENCE: Dance goes thru twice plus Ending.

ENDING:
 1-2 **Side, Close, Side, Close; Side, Close, Side, Step/Point;**

SO MUCH — Grend 14256

Choreographers: Bill and Marie Brown

Comment: This is an easy intermediate two-step with good music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side to SEMI-CLOSED facing LOD, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Behind, Side, Front; Pivot, —, 2 M face LOD, —;**

5-8 **Side, Close, Cross to SIDECAR, —; Recov, Side, Thru to BANJO, —; Fwd, Lock, Fwd, Lock; (Turn to SEMI-CLOSED) Walk, —, 2, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Circle to Face, 2, 3, —; Change Sides, 2, 3 end CLOSED M facing COH, —;**

5-8 **Run In, 2, 3, —; Bk Out, 2, 3, —; Side, Behind, Side, Front; Pivot 1/2, —, 2 M face WALL, —;**

9-12 **Side, Close, Cross/Check, —; Recov, Side, Thru to BUTTERFLY, —; Fwd, Lock, Fwd, Lock; Walk to SEMI-CLOSED, —, 2, —;**

13-16 **CLOSED Turn Two-Step; Turn Two-Step M face WALL; (Twirl) Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side, —;**

SEQUENCE: Dance goes thru twice plus Ending.

ENDING:
 1-2 **Side, Close, Side, Close; Apart, —, Point, —.**

SPANISH SERENADE — Grend 14271

Choreographers: Bob and Jean Kellogg
Comment: A variety of steps in this routine. Good big band sounding music. The tune is "In A Little Spanish Town."

INTRODUCTION

1-4 **OPEN-FACING Wait; Apart, Point, Together to BANJO, Touch; Circle Away, 2, 3, —; Together, 2, 3, SIDECAR, Touch;**

PART A

1-4 **Run, 2, 3, Brush; 1/2 L Turn M face RLOD in BANJO, 2, Bk, —; Bk, Close, Fwd/Check, Tap; Bk, Lock, Bk, Lock;**

5-8 **L Bk Turn, Side, Fwd, Brush M face DIAGONAL LOD & WALL; Twisted Vine, 2, 3, 4; CLOSED Side, Close, Cross SIDECAR, —; Side, Close, Cross end BANJO, —;**

9-12 **Progress Side, Close, Cross, —; Side, Close, Cross, —; Fwd, Lock, Fwd, Lock; Fwd/Check, —; Recov SIDECAR M fac-ing LOD, —;**

13-16 **Bk, Lock, Bk, Lock; Rock Bk, —; Recov/Check, —; Bk, Bk, Side, Front end M facing RLOD in BANJO; 3/4 R Pivot M face WALL in BUTTERFLY, —, 2, —;**

PART B

1-4 **Point Side, —, Push/Point Side, —; Behind, Side, Thru to OPEN face LOD, —; Solo L face Buzz, 2, 3, 4 M face WALL in LEFT-OPEN; Side, Close, Cross end BUTTERFLY, —;**

5-8 Using Opposite footwork repeat action meas 1-4 Part B and end CLOSED M face LOD:

9-12 **Side, Close, Cross/Check to SIDECAR, —; Recov, Side, Cross-Check to BANJO, —; Behind, Side, Behind, Side to SEMI-CLOSED; (Twirl) Walk, —, Pickup to CLOSED, —;**

13-16 Repeat action meas 9-12 Part B except to end in SIDECAR:

SEQUENCE: A — B — A — B except eliminate meas 16 and **Point Side twd LOD, —, Push Point, —.**

STORY OF LOVE — Belco 280

Choreographers: Norman and Helen Teague

Comment: A busy two-step to pleasant music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD;**

DANCE

1-4 **Fwd Two-Step Fwd Two-Step; Fwd, Close, Bk, Close; Walk Fwd, —, 2, —;**

5-8 **Side, Close, Cross, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, Fwd, —;**

9-12 **XIB, Side, Fwd, Lock; Fwd, Close, Bk, —; Bk, Close, Fwd, —; Side, Behind, Side, Front;**

13-16 **Couple Pivot, —, 2, —; Turn Two-Step; Turn Two-Step face LOD; Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —;**

17-20 **Side, Step/Step, Side, Step/Step; Rock Apart, Recov, Change Sides/2, Step; 1/4 R Turn/2, 3 to LEFT-OPEN, L Roll, 2 end BUTTERFLY M face WALL; Away, Step/Step, Together, Step/Step end CLOSED;**

21-24 **Side, Close, Fwd, —; Side, Close, Bk, —; Bk, Close, Fwd, Close; Side, Draw, Close, end BUTTERFLY, —;**

25-28 **Side, Behind, Side, Behind; Rock Side, —; Recov to CLOSED, —; Side, Close, Fwd, —; Side, —, Thru, —;**

29-32 **Side, Close, Bk, —; Side, —, Thru lead hands joined, —; (Twirl) Side, —, Behind, —; Fwd, —, Pickup to CLOSED M face LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.

ENDING:
 1 **Step Side, Point, —, Twist.**

STRANGERS — Cem 37031

Choreographers: Gil and Marcia Fernald

Comment: A busy routine with adequate music.

INTRODUCTION

1-4 **CLOSED M face LOD Wait; Wait; Side, Touch, Side, Touch; Dip Bk, —, Recov, —;**

PART A

1-4 **Fwd, —, Side, Close; 1/4 R Turn M face WALL, —, Side, Close; Side, Behind, Side, Manuv M face RLOD; Pivot, 2 M face LOD, (Twirl) Fwd, 2;**

5-8 **L Turn, —, Side, Close; L Turn M face WALL, —, Side, Close; Whisk, —, 2, 3; Pickup to CLOSED M face LOD, —, Side, Close;**

9-12 **Side, Close, Fwd, Fwd/Check; Circle Fishtail; Side, Close, Fwd, Fwd/Check; Circle Fishtail end in BANJO;**

13-16 **Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step; Side, XIB, Side, Thru M face LOD;**

PART B

1-4 **L Turn, Side, Bk, —; L Turn, Side, Fwd, —; L Turn, Side, Bk, —; L Turn, Side, Fwd end CONTRA BANJO M face LOD;**

5-8 **Side, Close, Cross, Step/Step; Side, Close, Cross, Step/Step end CLOSED M face WALL; Side, XIB, Side, Manuv M face RLOD; Pivot, 2, M face LOD (Twirl) Fwd, 2;**

9-12 **Twist, 2, L Turn, 2/3; Twist, 2, R Turn, 2/3; Rock Fwd, Recov, L Turn, 2/3; Rock Side, Recov, In Place, 2/3 M face LOD;**

13-16 Repeat action meas 9-12 Part B in RLOD:

SEQUENCE: Dance goes thru twice plus Ending.

ENDING:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Double Pivot, 2, 3, 4; Lunge Fwd, —, Twist, —.**

SUGARFOOT STOMP — Grend 14260

Choreographers: Irv and Betty Easterday

Comment: Very active routine. The music is great dixieland sound.

INTRODUCTION

1-4 **LEFT-OPEN M face WALL Wait; Wait; Bk, —, 2, —; Bk, 2, 3, 4 end SEMI-CLOSED facing LOD;**

PART A

1-4 **Fwd, 2/3, Fwd, 2/3; Swivel Walk, 2, 3, 4; Fwd, 2/3, Fwd, 2/3; Fwd, Face M WALL, Side, Behind;**

5-8 **Side, Front, (Twirl) Walk LOD, 2 SEMI-CLOSED; Fwd, 2/3, Fwd, 2/3 end BUTTERFLY M face WALL; Side, Close, Side, Knee; Point RLOD, —, Knee, —;**

9-12 **Side, Close, Side, Knee; Point LOD, —, Knee, —; SEMI-CLOSED (Double Twirl) Walk, 2, 3, 4; Fwd, 2/3, Fwd, 2/3;**

PART B

1-4 **BUTTERFLY M face WALL Side, Bk, Side, Front; Side, Bk, Side, Front to OPEN; Away, Kick, Together, Touch; Away, Kick, Together, Touch;**

5-8 **Change Sides, 2/3, Face, 2/3; Rock Apart, Recov, Change Sides, 2/3; Face, 2/3, Rock Apart, Recov; (R Turn Transition end VARSOUVIANNA fac-ing LOD) 1/4 L Turn, 2/3, In Place, 2/3; Fwd, Stamp, Fwd, Stamp; Fwd, Swing, Bk, Close; Fwd, Stamp, Fwd, Stamp; Fwd, Swing, Bk, Close;**

PART C

1-4 **SHADOW Slide, Close, Side 1/2 L Turn face COH W behind, —; Side, Close, Side 1/2 R Turn face WALL M behind, —; Side, Close, Side 1/2 L Turn face COH W behind, —; Side, Close, Side 1/2 R Turn face WALL M behind, —;**

5-8 **(R Spin Transition) Fwd LOD, 2, 3, 4 R hands held at Waist M face LOD & W RLOD; Rock Apart, Recov, CW WHEEL XIF, 2/3; XIF, 2/3, XIF, 2/3; XIF, 2/3, XIF, 2/3 M face WALL;**

9-12 **(R Spin) In Place, 2/3, Rock Apart, Recov; Fwd XIB 1/4 L Turn, 2/3, 1/4 L**

Turn, 2/3; Rock Apart, Recov, In Place, 2/3; 1/4 R Turn, 2/3 to SEMI-CLOSED, Rock Bk, Recov;

PART D

- 1-4 LOOSE-CLOSED Side, Front, Side, Touch; Heel, Front, Side, Front to SEMI-CLOSED; Fwd, Close/Fwd, Close, Fwd; Close, Fwd, Kick, Kick;
 5-8 Bk, Close/Bk, Rock Bk, Recov; (R Twirl end facing RLOD) In Place, 2/3, In Place, 2/3; Rock Apart, Recov, (L Twirl) Turn R, 2/3 LEFT OPEN face WALL; In Place, 2/3, Rock Apart, Recov;
 9-12 Rock Fwd, Recov, (W Transition to end SKATERS) Rock Bk, Recov; Front, Bk, Side, Front; Front, Bk, Side, Front; (1/2 L Turn Transition end BUTTERFLY) L Turn face WALL, 2, Clap, Clap;
 SEQUENCE: A - B - C - D - B - C - D plus Ending.
 Ending:
 1-3 Roll LOD, 2, 3, Touch; Roll RLOD, 2, 3, Touch; CLOSED -, -, Corte, -.

SUGAR LIPS — Grenn 14266

Choreographers: Bob and Barbara Wilder
Comment: Real perky two-step and lively big band sound music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Side, Close, Fwd, -; Side, Close, Thru, -;
 5-8 Circle L, -, 2, -; Together, -, 2, -; Apart, -, Point, -; Together to OPEN facing LOD, -, Touch, -;
 PART A
 1-4 Fwd, Lock, Fwd, -; Walk, -, 2, -; Fwd, Lock, Fwd, -; Fwd, -, 2, -;
 5-8 Vine Apart, 2, 3, -; Circle L, -, 2, -; Fwd, Close, Fwd, -; Walk Together, -, 2 to CLOSED M face WALL, -;
 9-12 Side, Close, Fwd, -; Rk Fwd, -, Recov, -; Side, Close, Bk, -; Rk Bk, -, Recov, -;
 13-16 Turn Two-Step; Turn Two-Step face LOD; (Twirl) Walk, -, 2, -; 3, -, 4 end CLOSED M face LOD, -;
 PART B
 1-4 Side, Close, Cross to SIDECAR, -; Walk Out, -, 2, -; Side, Close, Cross to BANJO, -; Walk In, -, 2, -;
 5-8 Fwd, Close, Bk, -; Bk Up, -, 2, -; Bk, Close, Fwd to SEMI-CLOSED facing LOD, -; Walk, -, 2, -;
 9-12 Vine Apart, -, 2, -; Side twd LOD, -; Behind BUTTERFLY M facing WALL, -; Side, Behind, Side, Front to SEMI-CLOSED face LOD; Walk, -, 2, -;
 13-16 Fwd, Close, Bk, -; Bk, Close, Fwd to CLOSED M face WALL, -; Side, Close, Side, Close; Side, -, Reach Thru to OPEN facing LOD, -;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-8 Repeat action meas 1-8 Part A and ACK.

SUNDAY AFTERNOON — Hi-Hat 963

Choreographers: Cliff and Ruth Harry
Comment: A fun routine to nice music.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Circle Away, -, 2, -; Together, -, 2 M face WALL hands on hips, -;
 PART A
 1-4 (Roll LOD) Heel, -, Toe, -; (Side, Draw, -, Close;) Heel, -, Toe, -; (Heel Toe) Side, Behind, Side, Front; (Heel Toe) Side, Draw, -, Close end BUTTERFLY;
 5-8 Side, Close, Step, -; Side, Close, Step, -; Change Sides Two-Step; Turn to face

TWO-STEP M facing COH;

- 9-12 Repeat action meas 1-4 Part A end M face WALL;
 13-16 Repeat action meas 5-7 meas 16 do a Fwd Two-Step in LOD end in ESCORT;

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Point Fwd, -, Point Bk, -; Side, Close, Thru end in LEFT-ESCORT facing RLOD, -;
 5-8 Traveling RLOD starting with R foot repeat action meas 1-4 Part B end BUTTERFLY M facing WALL;
 9-12 Diagonal Vine Away, 2, 3, Brush; Together Two-Step; Diagonal Vine Away, 2, 3, Brush; Together Two-Step end CLOSED M face WALL;
 13-16 Turn Two-Step; Turn Two-Step end ESCORT facing LOD; Walk, -, 2, -; 3, -, 4, -;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-2 BUTTERFLY Side, Close, Side, Close; Apart, -, Point, -.

SWEET AND CLASSY — CEM 37027

Choreographers: Corky and Paulette Pell
Comment: Nice two-step with good big band sound music.

INTRODUCTION

- 1-4 SEMI-CLOSED Wait; Wait; Fwd, Close, Fwd, Close; Walk, -, 2, -;
 DANCE
 1-4 Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Close, Fwd, -; Side, Close, Cross end BANJO M face LOD;
 5-8 Side, -, Behind, -; Side, -, Front, -; Fwd, Close, Bk, Close end in CLOSED; Walk, -, 2, -;
 9-12 Side, Close, Cross SIDECAR, -; Side, Close, Cross BANJO, -; Side, -, XIB to SIDECAR M face RLOD, -; Bk, Lock, Bk, -;
 13-16 Bk Up Two-Step; Side, -, XIF M face LOD in BANJO, -; Fwd, Lock, Fwd, -; Fwd Two-Step end BUTTERFLY M face WALL;
 17-20 Side, Close, Turn slightly Bk to Bk, -; Turn, Close, Step Bk in LOD, -; BUTTERFLY L Turn, Close, Side, -; Behind, Side, Thru end CLOSED M face WALL, -;
 21-24 Side, Close, Fwd, -; Rock Fwd, Recov, Bk, -; Side, Close, Bk, -; Rock Bk, Recov, Fwd, -;
 25-28 Side, -, Behind, -; Side, -, Front to BANJO M face LOD, -; Fwd, Close, Bk, -; Bk, Close, Fwd, -;
 29-32 Fwd, -, Face WALL & partner in CLOSED, -; Turn Two-Step; Turn Two-Step; Pivot, -, 2, -;
 SEQUENCE: Dance thru twice except second time thru for meas 32 Side, Close, Apart, Point.

SWEETHEART — Belco 281

Choreographers: Norman and Helen Teague
Comment: Nice flowing waltz and music is pleasant, the old favorite tune of "Let Me Call You Sweetheart." There is one band of cues.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Balance Fwd, 2, 3; Balance Bk, 2, 3;
 PART A
 1-4 Waltz Away, 2, 3; Pickup to CLOSED M face LOD, 2, 3; Fwd Waltz; Fwd Waltz end in SIDECAR M face LOD and WALL;
 5-8 Twinkle, 2, 3 end BANJO; Twinkle, 2, 3; Fwd, -, Close; Fwd, Side, Close end CLOSED M face WALL;
 9-12 Fwd, Side, Close; Bk, Side, Close; Dip Bk, -, -; R Turn, Side, Close end M facing RLOD;

- 13-16 (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL; (Twirl) Side, Behind, Side in CLOSED M facing WALL; XIF, Side, Close;
 PART B

- 1-4 Whisk, 2, 3; Manuv, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;
 5-8 Waltz Away, 2, 3; Turn In, 2, 3 end LEFT-OPEN facing RLOD; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn face WALL, Close;
 9-12 Dip Bk, -, -; R Turn, Side, Close end M facing RLOD; Bk, 1/2 R Pivot face LOD, Bk; Bk, Side, Close;
 13-16 Dip Bk, -, -; Recov, -, -; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;
 SEQUENCE: A - B - A - B thru meas 14 plus Ending.
 Ending:
 1-2 Side, -, Close; Apart, Point, -.

SWEET MABLE MIXER — Kalox 1213

Choreographer: C.O. Guest

Comment: A fun mixer to real jivy music.

DANCE

- 1-4 OPEN facing LOD Walk, -, 2, -; 3, -, 4, -; Turn in face RLOD, -, Bk Up, -; Bk Up, -, Turn In face LOD, -;
 5-8 Repeat meas 1-4 except end facing partner and WALL:
 9-12 Bk Away, -, 2, -; 3, -, Close, -, Fwd, -, 2, -; 3, -, 4, -;
 13-16 Do sa do, -, 2, -; 3, -, 4 end in Ocean Wave, -; Bal Fwd, -, Step/Step, -; Bal Bk, -, Step/Step, -;
 17-20 Release hand hold with lady on L Turn half by R, -, 2, -; 3, -, 4 M face COH join hands with Lady on L, -; Bal Fwd, -, Step/Step, -; Bal Bk, -, Step/Step, -;
 21-24 Release hand hold with lady on R Turn by L, -, 2, -; 3, -, 4, -; 5, -, 6, -, 7, -, 8, -;
 25-28 Right and Left Grand, -, 2, -; 3, -, 4, -; 5, -, 6, -; 7, -, 8, -;
 29-32 Swing eight counts or do four Turning Two-Steps;
 SEQUENCE: Dance goes thru seven times plus ACK.

SWEET THANG — Belco 273

Choreographers: Rocky and Vickie Strickland
Comment: An easy two-step with adequate music. There are cues on one band.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, -, Point, -; Together to SEMI-CLOSED face LOD, -, Touch, -;
 PART A
 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, -, 2 M face WALL in LOOSE-CLOSED, -;
 5-8 Side, Behind, Side, Front; Pivot, -, 2, -; Turn Two-Step; Turn Two-Step to SEMI-CLOSED face LOD;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A:
 BRIDGE
 1 Walk, LOD -, 2, -;
 PART B
 1-4 Circle Away Two-Step; Circle Together Two-Step M face WALL in CLOSED; Side, Close, Side, Touch; Side, Close, Side, Touch;
 5-8 Side, Close, Fwd, -; Fwd, Close, Bk, -; Bk, Close, Fwd, -; Side, Close, Thru, -;
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B:
 SEQUENCE: A - Bridge - B - Bridge - A - Bridge - B plus Ending.

Ending

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Apart, —, Point, —.

TAKE IT EASY POLKA — Belco 274

Choreographers: Tom and Lillian Bradt

Comment: Fun routine and nice polka music. There is one band of cues.

INTRODUCTION

1-4 VARSOUVIANNA facing LOD Wait; Wait; Step, —, Brush, —; Stamp, Stamp, Stamp, —;

PART A

1-4 Heel, —, Toe, —; Fwd Two-Step; Heel, —, Toe, —; Fwd Two-Step;

5-8 Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; 3, —, 4 to VARSOUVIANNA, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end CLOSED M face WALL:

17-20 Polka Two-Step; Polka Two-Step; Polka Two-Step; Polka Two-Step end BUTTERFLY;

PART B

1-4 Step, —, Kick, —; Bk, Close, Fwd, —; Wheel, 2, 3, —; 4, 5, 6 M face COH, —;

5-8 Step, —, Kick, —; Bk, Close, Fwd, —; Wheel, 2, 3, —; 4, 5, 6 M face WALL, —;

9-12 Apart, Close, Apart, Close; Together, Close, Together, Turn almost to Bk to Bk; Side, Close, Side, Close; Side, Close,

Turn to face partner in CLOSED, —; Turn Two-Step; Turn Two-Step M face WALL; (Twirl) Walk, —, 2, —; 3, —, 4 to VARSOUVIANNA, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-3 VARSOUVIANNA Fwd Two-Step; Fwd Two-Step; Stamp, Stamp, Stamp —.

TATTLE TALE CHA-CHA — Hi-Hat 964

Choreographer: Dot Foster

Comment: Nice to have Dot Foster back in the choreography field. Routine is intermediate cha cha.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

PART A

1-4 Fwd, Recov, Bk/Cha, Cha; Bk, Recov to LEFT-OPEN facing RLOD, Cha/Cha, Cha; (Umbrella) Thru, Recov, In place/Cha, Cha; Bk, Recov, In Place/Cha, Cha;

5-8 Thru, Recov (X Arms), Wheel Cha/Cha, Cha; Wheel, 2, Cha/Cha, Cha; Wheel, 2, Cha/Cha, Cha M face WALL; Under, 2, Cha/Cha, Cha;

BREAK

1 Side, Draw, —, Close to BUTTERFLY; PART B

1-4 Vine, 2, 3, 4; 5, 6, 7, 8; Side, —, Draw, Touch; (Rev Twirl) Side, Behind, Side, Touch;

5-8 Repeat action meas 1-4 Part B except to end in CLOSED M face WALL;

PART C

1-4 Fwd, Recov, Bk/Cha, Cha; Bk, Recov, Fwd/Cha, Cha face LOD in Chase Position; Fwd 1/2 R Turn, Recov, Fwd/Cha, Cha; (1/2 R Turn face LOD, Recov, Fwd/Cha, Cha to SKIRT SKATERS) 1/2 L Turn face LOD, Recov, Fwd/Cha, Cha; Fwd, 2, Fwd/Cha, Cha; Thru, Recov, Cha/Cha, Cha; Fwd, Recov, Cha/Cha, Cha; Turn Away, 2, Fwd/Cha, Cha end CLOSED M face WALL;

1-3 Side, —, Draw, —; (Rev Twirl) Side,

Behind, Side, Touch; Side, Draw, —, Close;

SEQUENCE: A — Break — A — B — C — Interlude — C plus Ending.

Ending:

1-4 Side, —, Draw, —; (Rev Twirl) Side, Behind, Side, Touch; Side, Close, Side, Close; Side Corte, Recov, Apart/Point, —.

THAT TUNE — Grend 14269

Choreographers: Bill and Barbara Cooper

Comment: Not a difficult two-step but enjoyable to dance. Good music is the old popular song, "Elmer's Tune."

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd, —;

5-8 Fwd Two-Step; Fwd Two-Step end M face WALL; Side, Behind, Side, Front end SEMI-CLOSED Walk, —, Pickup to CLOSED M facing LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

PART B

17-20 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;

21-24 Repeat action meas 17-20;

25-28 Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd end M face WALL in CLOSED, —;

29-32 Turn Two-Step; Turn Two-Step (Twirl) Side, —, XIB end SEMI-CLOSED, —; Walk, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 CLOSED Fwd Two-Step; Fwd Two-Step; Side, XIB, Side, XIF; Apart, —, Point, —.

Ending:

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

THINGS TO SING ABOUT — Blue Ribbon 1001

Choreographers: Horace and Brenda Mills

Comment: An easy two-step with cues on one side of record. Adequate music.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch; DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close Cross, —; Side, Close, Cross end BANJO, —;

5-8 Fwd, Lock, Fwd, —; Fwd, —, 1/4 R Turn M face WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED:

17-20 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Bk, Close, Fwd, Fwd end M face WALL;

21-24 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Behind end SEMI-CLOSED;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 SEMI-CLOSED Fwd Two-Step; Fwd, Apart, Point, —.

TONIGHT — Chinook 1003

Choreographers: Gordon and Koko Sutton

Comment: Nice simple waltz with pleasant music. It has vocal on it.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

PART A

1-4 (Twirl) Side, Behind, Side; Thru, Side, Close; Side, Draw, Close; Side, Draw, Close;

5-8 SEMI-CLOSED Fwd Waltz; Fwd, Flare to SIDECAR M face LOD, —; Thru, Side, Close to BUTTERFLY M face WALL; Side, Draw, Touch;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 Pas de basque L; Pas de basque R; Step, Swing, —; Spin Manuv end CLOSED M face RLOD;

5-8 (R) Waltz Turn; (R) Waltz Turn M face WALL; Twinkle, 2, 3; Twinkle, 2, 3;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 (Twirl) Side, Behind, Side; Thru, Side, Close; Side, Draw, Close; Step Apart, Point, —.

TOO MANY RIVERS — Hi-Hat 957

Choreographers: Jess and May Sasseen

Comment: A fun to do two-step with nice music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

PART A

1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step M face WALL;

SEQUENCE: Dance goes thru twice plus Ending.

- 5-8 Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2, —; Step, Brush, Step, Brush; Fwd Face WALL, Brush, Side, Touch;
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8:
 PART B
 17-20 Side, Close, Fwd, —; Side, Close, Bk, —; BUTTERFLY Side, Behind, Side, Behind; Side, —, Front, —;
 21-24 Fan Thru, Side, Cross, —; Fan Thru, Side, Cross to SEMI-CLOSED, —; (Twirl) Walk Fwd, —, 2, —; 3, —, 4 to CLOSED M face WALL, —;
 25-28 Repeat action meas 17-20;
 29-32 Repeat action meas 21-24;
 SEQUENCE: A — B — A — B plus Ending.
 Ending:
 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Rock Bk, Recov, Point, —.

TWILIGHT — Grenn 14276

Choreographers: Chet and Barbara Smith
Comment: No repeating in this two-step routine. Music is adequate.

INTRODUCTION

- 1-2 CLOSED M face LOD Wait; Dip Bk, —, Recov, —; DANCE
 1-4 Fwd, 1/4 R Turn, 1/4 R Turn SEMI-CLOSED face RLod, Bk; HALF-OPEN Rock Bk, Recov face COH LEFT-HALF OPEN, Rock Bk, Recov to face LOD; Fwd Two-Step,, Fwd Two-Step,; Pickup to CLOSED, Pivot, 2, 3, M face LOD; (Trans) Walk, 2, Fwd, Close/Fwd; Bk, 2, Bk/Close, Bk end VARS; Rock Bk, Recov Turning 1/4 R SHADOW face WALL, Side, XIB; Balance L Two-Step,, Balance R Two-Step end R hand Star M face WALL, —;
 9-12 Wheel Two-Step,, Wheel Two-Step M fce LOD,; Apart, XIB, Side, Close/Side; (Trans) Together, XIB, Side, Close/Side BUTTERFLY M face WALL; Side, Close, Side, Close;
 13-16 Side, Close/1/4 R Turn face RLod in LEFT-OPEN, Bk, Close/Bk end M face WALL; Side, Thru, Side, XIB end SEMI-CLOSED; Fwd Two-Step,, Fwd Two-Step to CLOSED M face LOD; Rock, Fwd, Recov, Rock Bk, Recov.
 SEQUENCE: Dance goes thru three times plus Ending.
 Ending:
 1-2 Fwd, 1/4 R Turn M face WALL, Side, Close; (Twirl) Side, Close, Apart, —.

VALENTINO TANGO — Blue Ribbon 1002

Choreographer: Gloria Rios Roth
Comment: The tango is not difficult and the music is interesting. Cues are on one side of record.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait (Long chord); Wait; Apart, —, Point, —; Fwd (slight Bk to Bk) ESCORT, —, Touch, —; (W Around 8) Man in Place, 2, 3, 4; 5, 6, 7, 8 to CLOSED M face LOD; Corte Bk, —, Recov, —; Tango Draw;
 PART A
 1-4 Fwd, —, 2, —; Fwd, 2, 3, —; Fwd, —, 2, —; Fwd, 2, 3, —;
 5-8 Fwd, —, 2, —; Bk, Close, Fwd, —; Fwd, —, 2, —; Bk, Close, Fwd to BANJO M facing LOD, —;
 9-12 Fwd, —, 2, —; Side, Close, Cross to SIDECAR, —; Fwd, —, 2, —; Side, Close, Cross to BANJO, —;
 13-16 Fwd, —, 2, —; Side, Close, Cross to SIDECAR, —; Fwd, —, 2, —; (W hitch end

- in SEMI-CLOSED facing LOD) Side, Close, Cross to SEMI-CLOSED, —;
 PART B
 1-4 Point Fwd, —, Dip/Glide, —; Point Fwd, —, Dip/Glide, —; Point Fwd, —, Dip/Glide end HALF-OPEN, —;
 5-8 (W Around) In Place, —, 2, —; 3, —, 4, —; 5, —, 6 to CLOSED, —; Corte Bk, —, Recov, —;
 PART C
 1-4 SEMI-CLOSED face COH Fwd, —, Thru to CLOSED M facing COH, —; Tango Draw; SEMI-CLOSED face RLod Fwd, —, Thru to CLOSED M facing RLod, —; Tango Draw;
 5-8 SEMI-CLOSED face WALL Fwd, —, Thru to CLOSED M facing WALL, —; Tango Draw; SEMI-CLOSED face LOD Fwd, —, Thru to CLOSED M facing LOD, —; Tango Draw;
 INTERLUDE
 1-2 (Twirl) Fwd, —, 2 to CLOSED, —; Tango Draw;
 SEQUENCE: A — B — C — Interlude — A — B — C — Interlude and Ending.
 Ending:
 1-4 (Twirl) Fwd, —, 2 to CLOSED, —; Tango Draw; Corte Bk, —, Twist, —; (W Recov, Apart & Point) M hold Corte.

VERA'S WALTZ — Belco 287

Choreographers: Jack and Vera Milstead
Comment: An intermediate waltz with adequate music. One band with cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;
 PART A
 1-4 Forward Waltz, 2, 3; Manuv, 2, 3 M face RLod; (R) Waltz Turn; (R) Waltz Turn end M face WALL;
 5-8 1/4 L Turning Box; 1/4 L Turning Box; 1/4 L Turning Box; 1/4 L Turning Box end SEMI-CLOSED facing LOD;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL;
 PART B
 1-4 Balance Bk, Touch, —; Manuv, 2, 3 M face RLod; Spin Turn end M face LOD; Bk, Side, Close;
 5-8 (L) Waltz Turn; (L) Waltz Turn M face WALL; Whisk, 2, 3 end SEMI-CLOSED; Thru, face WALL, Close;
 9-12 Repeat action meas 1-4 Part B;
 13-16 Repeat action meas 5-8 Part B;
 SEQUENCE: Dance goes thru twice second time eliminate meas 16 Step Thru and Corte.

WALTZING HEARTS — Grenn 14258

Choreographers: Cliff and Ruth Harry
Comment: A pleasant routine to dance. The music has the good big band sound.

INTRODUCTION

- 1-6 BUTTERFLY BANJO M face LOD Wait; Wait; Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; Recov M face WALL in BUTTERFLY, —, —;
 PART A
 1-4 Waltz Away, 2, 3; Turn In, 2, 3 to end in LEFT-OPEN facing RLod; Solo Roll, 2, 3; 4, 5, 6 M face WALL in CLOSED;
 5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLod; (R) Waltz Turn; (R) Waltz Turn M face WALL in BUTTERFLY;
 9-12 Repeat action meas 1-4 Part A;
 13-16 Repeat action meas 5-8 Part A;

PART B

- 1-4 Step, Swing, —; Step, Swing, —; (L Twirl) Waltz In Place, 2, 3 end OPEN facing LOD; (Wheel) Waltz In Place end in BUTTERFLY M face COH;
 5-8 M facing COH repeat action meas 1-4 PART B end in BUTTERFLY M facing WALL;
 9-12 Twinkle, 2, 3; Manuv, 2, 3 M face RLod in CLOSED; (R) Waltz Turn (R) Waltz Turn end facing WALL in BUTTERFLY; (Twirl) Side, XIB, Side; Thru, Side, Close end BUTTERFLY M face LOD; Apart, Point, —; (L Roll to end BUTTERFLY BANJO) Waltz In Place, 2, 3 M facing LOD;
 BREAK
 1-4 Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; (Twirl) Apart, Point, —;
 SEQUENCE: A — B — Break — A — B plus Ending.
 Ending:
 1-4 Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; (Twirl) Apart, Point, —.

WALTZ TOUJOURS — Grenn 14262

Choreographers: Hal and Lou Neitzel
Comment: Waltz routine is pleasant to dance. The tune is the old favorite "Waltz Together."

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to SIDECAR, —, Touch, —;
 PART A
 1-4 Cross, Side, Close to BANJO; Cross, Side, Close to SIDECAR; Fwd, Point, —; Step Bk taking CLOSED M facing LOD, Touch, —;
 5-8 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Whisk) Fwd, Side, Cross; Fwd, —, Touch end in SIDECAR;
 9-12 Repeat action meas 1-4 Part A;
 13-16 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Whisk) Fwd, Side, Cross; Thru, Side, Close end CLOSED M face WALL;
 PART B
 17-20 Side, Draw, Close; Side, Draw, Close end in SIDECAR; Cross, Side, Close to BANJO; Twinkle, Manuv, 3 end in CLOSED M face RLod;
 21-24 (R) Waltz Turn; (R) Waltz Turn M face WALL; Side, Behind, Side; Thru, Point, —;
 25-28 Behind, Side, Thru; Side, Draw, Touch; Fwd, Side, Close; Bk, Side, Recov in REVERSE SEMI-CLOSED;
 29-32 Cross, Side, Close to SEMI-CLOSED face LOD; Manuv, 2, 3 to face RLod in CLOSED; Pivot, 2, Bk; Bk, Side, Close end SIDECAR M face DIAGONAL LOD & WALL;
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-4 Cross, Side, Close to BANJO; Thru, Side to CLOSED M face WALL, Close; Side, Draw, Close; Apart, —, Point.

WE GOT FUN — Dance Ranch 644

Choreographers: Herb and Erna Egendorf
Comment: This is a fun and easy two-step. Tune is the old favorite "Ain't We Got Fun." One side of record has cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M facing WALL, —, Touch, —;

- PART A**
- 1-4 Side, Close, 1/4 L Turn M face LOD, —; Side, Close, 1/4 L Turn M face COH, —; Side, Behind, Side, Front; Walk, RLOD —; 2 to BUTTERFLY, —;
- 5-8 Side, Close, Side, —; Rock Thru, —; Recov, —; Side, Touch, Side, Touch; Side, Close, Cross/Turn M face COH, —; Repeat action meas 1-4 Part A:
- 9-12 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:
- PART B**
- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Bk Away, 2, 3, Touch; Together, 2, 3, Touch;
- 5-8 Side, Touch, Side, Touch; Side, —, Thru to SEMI-CLOSED facing LOD, —; Fwd Two-Step; Fwd Two-Step;
- 9-12 Repeat action meas 1-4 Part B:
- 1-16 Repeat action meas 5-8 Part B:
- SEQUENCE:** Dance goes thru twice plus Ending:
- 1-4 Circle, —, 2, —; 3, —, 4 to BUTTERFLY, —; Side, Touch, Side, Touch; Apart, —, Point, —.

WHATCHA-MA-CALLIT — Hi-Hat 973

Choreographers: Paul and Rose Ann Marsh
Comment: A busy two-step with adequate music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Side, Close, Cross to SIDECAR, —; Fwd, Close, Bk, Close; Side, Close, Cross to BANJO, —; Fwd, Close, Bk, Close to CLOSED;

- 5-8 Side, Close, Side, —; Side, Close, Side end M face WALL, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk Fwd, —; Pickup to CLOSED, —;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to remain in SEMI-CLOSED facing LOD:

PART B

- 17-20 Lunge Fwd, —, Twist to face RLOD, —; Behind, Side, Thru to SEMI-CLOSED facing LOD, —; Fwd, Close, Bk, Close; Fwd, —, 2, —;

- 21-24 Repeat action meas 17-20 Part B;

PART C

- 25-28 Change Sides Two-Step; Walk Fwd, —, 2, —; Change Sides Two-Step; Walk Fwd, —, 2, —;

- 29-32 Vine Apart, 2, 3, —; Vine Together, 2, 3 end CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;

SEQUENCE: Dance goes thru twice plus Ending:

- 1-2 Rock Fwd, —, Recov to Face, —; (Twirl) In Place, 2, Apart/Point, —.

WHO STOLE THE KESKA — Blue Star 2088

Choreographers: Ken and Viola Zufelt
Comment: If you like Polkas you will like this one. The music is on the Folk Dance side.

INTRODUCTION

- 1-4 Lock, Bk; Rk Bk, Recov, Fwd/Lock, Fwd; Pickup to CLOSED, 2, Fwd/Close, Fwd;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end M face WALL:

PART B

- 1-4 Side/Behind, Recov, Side/Behind, Recov; Side/Close, Side/Close, Point/Close, Point; Behind/Step, Step, Turn SEMI-CLOSED/Step, Step; Fwd, 2, 3, Point;

- 5-8 OPEN Away/Step, Step, Together/Step, Step; Away/Step, Step, Together to BUTTERFLY M face WALL/Step, Step; Twisted Vine, 2, 3, 4 end BANJO M face LOD; (Fishtail) Cross/Side, Fwd/Lock, Fwd, 1/4 R Turn M face WALL in CLOSED;

PART C

- 1-4 Twisted Vine, 2, 3, 4; 5, 6, (Twirl) 7, Manuv to CLOSED M face RLOD; Pivot, 2, M face LOD, Fwd, 1/4 R Turn M face WALL; (Hitch) Fwd/Close, Bk/Close, Side/Close, Point;

- 5-8 Repeat action meas 1-4 Part C:

BRIDGE

- 1-2 Repeat action meas 1 Part B; SEMI-CLOSED Fwd, 2, 3, Pickup to CLOSED M face LOD;

SEQUENCE: A — B — C — Bridge — A thru meas 15 then in SEMI-CLOSED Fwd, 2, Thru/Side to REVERSE SEMI-CLOSED, Behind.

WHO STOLE THE KESKA — Blue Star 2088

Choreographers: Ken and Viola Zufelt
Comment: If you like Polkas you will like this one. The music is on the Folk Dance side.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together, Touch to SEMI-CLOSED;

DANCE

- 1-4 Fwd, Arnd, Side/Bk, to BANJO, Bk; (Arnd) Bk/Turn SEMI-CLOSED, Fwd, 2, Face WALL in CLOSED; Turn Two-Step,, Turn Two-Step,, Turn Two-Step,, Turn Two-Step,;

- 5-8 (WR) L Two-Step Away,, Around Two-Step,; On Around Two-Step,, Together Two-Step,; (WL) R Two-Step Away,, Around Two-Step,; On Around Two-Step,, Together Two-Step to BUTTERFLY M face WALL,;

- 9-12 Side/Close, Side/Close, Side/Turn to Bk to Bk, Ck/Side; Side/Close, Side/Close, Side/Turn to BUTTERFLY, Side/Ck; Vine, 2, 3, 4; Roll LOD, 2, 3, 4 end R hand Star

- 13-16 Wheel Arnd Two-Step,, Arnd Two-Step,; Arnd Two-Step,, Arnd Two-Step end L hand Star,; Wheel Arnd Two-Step,, Arnd Two-Step,; Arnd Two-Step,; Arnd Two-Step end CLOSED M face WALL;



WHO STOLE MY HEART AWAY — Cem 37029

Choreographers: Emmett and Monnette Courtney
Comment: Interesting and busy routine. Big band sound music.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch;

PART A

- 1-4 Fwd, CONTRA BANJO 2, Fwd/Lock, Fwd; Fwd, Fwd/Lock, Fwd/Lock, Rock Fwd; Recov, Bk, Bk/Close, Fwd; Fwd, 1/4 R Turn M face WALL in CLOSED, Side/Close, Side/Close;

- 5-8 Rk Side, Recov, Thru to REVERSE SEMI-CLOSED facing RLOD/Step, Step; Side SEMI-CLOSED face LOD, Bk, Bk/

- 17-20 Turn Two-Step,, Turn Two-Step,; Fwd Two-Step,, Fwd Two-Step end M face WALL; Strolling Vine, 2, 3, 4; 5, 6, 7, 8 end SEMI-CLOSED face LOD;

- 21-24 Fwd Two-Step,, Fwd Two-Step,; Fwd, 2, 3, Swing; (Roll Bk) Bk, 2, 3 SEMI-CLOSED, Touch; Fwd Two-Step,, Fwd Two-Step,;

'SEQUENCE: Dance goes thru twice plus Tag

Tag:

- 1-2 CLOSED Fwd, Manuv M face RLOD, Pivot, 2; 3, 4 M face LOD, Apart, Point.

YOU AND ME — CEM 37030

Choreographers: Chet and Barbara Smith

Comment: A speedy routine and the music is a reminder of the ballroom dance days with the big bands.

INTRODUCTION

- 1-4 SEMI-CLOSED face LOD Wait; Wait; Swivel Walk, —, 2, —; 3, —, 4, —;

DANCE

- 1-4 Fwd, Touch, Bk, —; Rock Bk, Recov, Fwd 1/4 R Turn face WALL, —; Bk, —; Rock Bk, Recov to CLOSED, Pivot, —; 2

- 5-8 M face LOD, —, Run, 2; L Pivot, —, 2 SEMI-CLOSED facing LOD, —; Run, 2, 3, 4;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

- 17-20 Fwd, Kick, 1/4 R Turn face WALL in CLOSED, Tap; Side, XIB, Roll LOD, —; 2, —, Side, Close; SEMI-CLOSED Walk LOD, —, 2, —;

- 21-24 Repeat action meas 17-20 except to end CLOSED M face WALL:

- 25-28 Side, Close, XIF to SIDECAR, —; Walk, —, 2, —; Side, Close, XIF to BANJO —; Walk, —, Fwd/Check, —;

- 29-32 Fishtail; Walk, —, Manuv end CLOSED M face RLOD, —; Pivot, —, 2 end SEMI-CLOSED facing LOD, —; (Twirl) Walk, —, 2, —;

SEQUENCE: Dance goes thru twice then Step Apart, —, Point, —.

YOUR LOVE — Belco 285

Choreographers: Bill and Virginia Tracy

Comment: Not a difficult two-step with adequate music. One band has cues.

INTRODUCTION

- 1-4 BUTTERFLY M face LOD Wait; Wait; (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch to CLOSED;

PART A

- 1-4 Fwd Two-Step; Fwd Two Step; Side, Close, Cross, —; Side, Close, Fwd, —;

- 5-8 Repeat action meas 1-4 Part A:

- 9-12 L Turn, —, Step, Step; L Turn, —, Step, Step M again facing LOD; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL, —;

- 13-16 Side, Close, Side, Close; Side, —, Thru, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED:

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Close, Fwd, —; Side, Close, Bk, —;

- 5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Walk, —, 2 BUTTERFLY, —;

- 9-12 Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Together Two-Step;

- 13-16 Side, Close, Thru, —; Recov, Side, Thru to SEMI-CLOSED, —; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice except second time thru on meas 16 Step apart, —, Point, —.

CONTRA CORNER



WHEN WE SPEAK ABOUT square dancing we are speaking in generalities for many of our dances are done in circles, some are done as couples, many are done in squares of quadrilles and some are done in lines. This last category includes a traditional form of dancing known as the Contra. One of the significant features of the contra is that it is danced to the phrase of the music. The dancer soon discovers that he has more time to do a right and left through or a ladies chain than he might have in doing a contemporary square dance. Contras are fun and although this type of dancing goes back more than 200 years there are more callers and dancers discovering it each month.

TEACHING MODERN STYLE CONTRA DANCING

By Dick Leger, Bristol, Rhode Island

WHEN I HEAR people saying that they don't care for contra dancing, I usually follow up and find out how much they know about or have been exposed to this type of dancing. The answers I get vary, but most add up to the fact that they know very little about contras or that their exposure to them was inept in either the teaching, the calling, or the judgment in the choice of the contra itself.

Today's callers find themselves at a disadvantage because of the lack of training in this area. The pendulum in our square dance movement has, for years, been in the area of material with almost total disregard to how we should call it. Our caller's schools for too long have been lacking in the area of timing and phrasing and the understanding of music, thereby short-changing our newer callers in the necessary background they need for calling contras.

Even the callers active in the movement for a number of years find themselves lacking in the understanding of the music. This also puts them at a disadvantage, as they find the transition from club calling to something that demands precision very difficult to master. This brings out a fact that has been ignored for too long — a caller should not depend on the dancers to gauge his timing. He should provide the timing through proper use of the music he is calling to. In contras, this is a must!

If a caller doesn't understand the phrasing in the music he would be better off not to attempt to call or teach contras until he has proper training in this field! With proper training, most callers can master this art and add variety, beauty and quality dancing to their programs, much in the same manner that rounds provide in the programs now.

Speaking of round dancing, the contra dance structure is almost identical. They both demand precision, both in cueing and execution to the musical phrase. When you understand one, you automatically enhance your understanding of the other.

The setting up of the contra should be achieved as quickly as possible, depending on the type of contra that you hope to teach and call. I do most of my setting up from squares. First I line up the squares across the hall, and up and down the hall. I try to get about the same numbers in each row, but this isn't nec-

essary. If my contra is going to be an alternate duple, or improper duple (same thing), I simply have the head couples face their partner and back away, side ladies chain across, everyone in the same line join hands up and down the length of the hall and I'm set to go.

NEEDHAM SPECIAL

By Herbie Gaudreau with variation by Dick Leger

Formation: Alternate duple, 1, 3, 5, etc. active and crossed over

TEACHING:

**Men face the girl on your left, do sa do
Same girl swing, put her on your right
and face away from caller**

**Make a line of four and go away from caller
California twirl and come back in line**
(this keeps spacing right)

Bend the line (centers back out)

Ladies chain over and back

Everyone pass thru, turn back alone

Those who can (everyone except the ends)
right and left thru

Face a new girl on the left.

CALLING:

— — —, With the corner do sa do

— — —, Same girl swing and whirl

— — —, Put her on the right, down in lines

— — —, California twirl, back in lines

— — —, Bend the line, ladies chain

— — —, — — Chain back

— — —, Everybody pass thru

— — You turn back, those who can right and left thru

— — —, With the corner do sa do, etc.

You can see that at no time do I mention who is active and who is inactive. In many alternate duple setups (1, 3, 5, etc. active and crossed over), it is not necessary for people to know whether or not they are active, as long as the caller knows what he is doing. As far as the dancers are concerned, even the cross overs are automatic, so they can just dance!

FOR THIS NEXT SEGMENT of contra dancing I am going to feature a dance that probably has had more to do with getting people interested in this form of dancing than almost any other dance or dances. The reason for its popularity is two-fold. First, it is very easy to set up from squares and second, it is easy to teach and call. Any dance that is easy to set up, easy to call and teach, and easy material with a novel approach is a sure-fire winner.

To the best of my recollection, this dance was written by the late Herbie Gaudreau and was named "Becket Reel" after Camp Becket in the Berkshires, Massachusetts. This is a YMCA camp where Herbie was a staff member for the dance weeks held there. I featured this dance at the Toronto and District

Association workshop and dance back in the late fifties. The members promptly fell in love with it and called it Saunchwise Contra, later to be recorded by Don Armstrong as "Saunch to Donegal."

Setting It Up

Line up your squares across the floor and also up and down the hall. Heads lead to the right and circle four, head gents break and make a line. Now all join hands up and down the hall and we're ready to go with the contra.

Teaching the Contra

Allemande left in your own line (not across the floor) swing your own partner. Put her on your right and as a couple slant to your left (still facing the other line on a diagonal) right and left thru. At this point be careful to point out that one couple at the head and one couple at the foot of the other line will have no one to face so they cannot do the slant right and left thru. Next call is everybody with the couple directly across, right and left thru. Same two ladies chain over and back. Same two couples make a left hand star and back with a right hand star — allemande left, etc. I always make sure that people know they are with their own partner throughout the dance.

Calling the Dance

— — —, With corner allemande left
— — —, All swing your own girl
— — —, Slant left, right and left thru
— — —, Straight across, right and left thru
— — —, Same ladies chain
— — —, — — Chain back
— — —, — — Star left
— — —, — — Star right
— — —, — — Allemande left, etc.

This is another dance that doesn't require the dancers to know too much about contra dancing. As a matter of fact, I start doing this particular dance very early in square dance class. It is a great way to let the people start to feel the phrase in the music. It does improve their dancing, and helps make them more conscious of quality in what they are doing. This is one way to help them maintain the quality in their dance experience throughout!

THIS MONTH we are going to look at another dance written, I believe, by Herbie Gaudreau, to which I took the liberty of adding a little variation. This contra requires the teaching of some dancing skills, but once mastered it is a sure hit with any group! It is an alternate duple which means 1, 3, 5, etc. crossed over and active although the dancers don't have to know this if we set it up the fast way. Even the crossovers are automatic in this contra. On the Way to Pittsfield is the name of this winner. . .

Setting It Up

The squares must be lined up across the floor and up and down as well. Head couples lead to the right and circle to a line. The ladies chain across the floor but don't chain back, everybody pass thru and U turn back. At this point, all join hands in one long line and we are ready to teach! This is a variation of the other quickie way to set up if you remember — heads face your partner and back away, side ladies chain across . . . same thing.

Teaching

All face your corners and step up into loose ballroom dance position. The men start with their left foot, the ladies with the right foot for

a heel and toe, then side, close, side, out. Heel and toe (men right, ladies left), side, close, side, in. Repeat again. Heel and toe and out you go, heel and toe and in you go!

Now, with the same girl you do sa do, pass her by and swing the next (except the ends). You put her on the right and the ladies chain over and back. Same couples right and left thru, then everybody star thru, those who can pass thru and get ready for the heel and toe.

ON THE WAY TO PITTSFIELD

By Herbie Gaudreau, as called by
Dick Leger

CALLING (prompt heel and toe)

Heel and toe out you go, heel and toe in you go
Heel and toe out you go, heel and toe do sa do
— — —, Pass her by swing the next
— — —, Put on right, the ladies chain
— — —, — — Chain 'em back
— — —, Same couples, right and left thru
— — —, Everybody star thru
Those who can — pass thru, get ready for the
heel and toe

Of course, as with any contra, selecting the music which really feels good to the dancers is so important. For this particular contra I like the selection "Trip to Bavaria," which is found on the album, "Caledonia Ball," a Thistle record. There are several other numbers on this album which are great for contras, so your money is well spent. Scottish music really gives the dancers the feel of precision when they move on the number one beat.

THIS NEXT DANCE was written by a very good friend of mine by the name of Roger Whynot, who has written many fine contras. I've picked this one in particular as it is along the style of fool-proof contras that I like for introduction to club dancers. It is an alternate double-double progression contra, which means that it is 1,3,5, etc., crossed over and active as before mentioned, the double progression means that instead of the normal way of moving down or up the line one spot at a time, people will be moving up and down the lines two spots with each time through 64 beats of music. This is another alternate double where the dancers do not have to know who's active and who's inactive as long as the caller understands this. It does have crossovers at the ends after each time thru one complete sequence. The name of this contra is Eighteenth of January.

Setting it Up

Line up the squares across the floor and also up and down the floor. Heads face your partner and back away, side ladies chain across and all join hands up and down the hall, we're ready to go. As long as I'm at it, let me give you still another quickie way to accomplish the same thing. After setting up your squares, heads pass thru, separate and go around two to a line, side ladies chain across and we're still ready to go.

Teaching the Dance

All face your corners and do sa do, same girl swing and make sure you stress putting the girl on the right. Square thru four hands, which will leave you coming up or going down the same line from which you started the square thru. Meet a new girl (except the ends) slide thru (if people don't know a slide thru just say meet a new girl, pass her by and both

face in). With the opposite couple circle four to the left once around, circle right the other way back. The ends cross over anytime. Two ladies chain over and back, face new corner and do sa do, etc.

Calling the Dance

— — —, With your corner do sa do
— — —, Same girl you're gonna swing
— — —, Put on right and square thru
— — —, Meet a brand new girl and
Slide thru — —, With opposite pair circle left
— — —, Other way back circle right
Ends cross over —, Same two ladies chain
across
— — —, — — Chain back
— — —, With your corner do sa do, etc.

I especially like this dance as it tells me who really knows where the square thru starts and where it ends. Another point in the teaching of this dance that I always use is to make sure after the slide thru that you instruct the men to take the new girl's hand so they'll be ready to circle four. I usually find that if I tell the men I am depending on them to always remember to put the girl on their right after a swing, and also to take the new girl's hand, they will come through.

THE VARIATIONS IN THE CONTRA dance is practically limitless. Each dance seems to have its own little gimmick to make it interesting and different. It may seem that many of them start off the same way but somewhere along the line that little something is added to go along with the precision of it, that really sells itself to the dancers. No wonder that when the dancers have been exposed to this type of dancing they usually ask for more! I have also witnessed the other extreme whereby the caller just hashes up the calls much in the same manner that he does with squares, and I am sad to say, the end result is not variety at all, but a continuation of poor mixed up timing with no apparent relation to the music. There also seem to be some contras whereby the caller starts you on phrase and ends you on phrase but everything in between is off phrase. To me, these callers are either unknowable as to the feel — dance-wise — for contras that should be adhered to, or are not dancers themselves. The dance I would like to feature this time is called the Yucaipa Weathervane, written by Art Seele from New Jersey. It is another alternate double, 1,3,5, etc. crossed over and active. For all intents and purposes it is another one whereby the dancers don't really have to know whether or not they are active or inactive as long as the caller knows.

Setting it Up

Once again, line up the squares up and down and across the hall. Still another variation in setting it up could be heads lead to the right and circle to a line, two ladies chain across and whirl away with a half sashay. At this point all join hands up and down the hall and we're ready to teach!

Teaching the Dance

All face your corners and do sa do, same girl swing and make sure she ends on the man's right. Right and left thru across and right and left thru back at which point we emphasize the courtesy turn a quarter more to form a weathervane. The weathervane is formed with the girls taking right forearms and the

men still in their courtesy turn position. Turn the vane all the way around (12 counts) cast the girls off three quarters (men letting the ladies walk forward around them as they are in place marking time but turning with them). Same two ladies chain across and back. Ends would cross over every other time to face a new corner.

Calling the Dance

— — —, With the corner do sa do
— — —, Swing the same girl
— — —, Put her on right, right and left thru
— — —, — — Right and left back
— — —, — — Courtesy turn one quarter more
(weathervane)
— — —, — — Cast off three quarters around, — — — the
ladies chain
— — —, — — Chain 'em back
Ends cross over (every other time) new corner
do sa do, etc.

The beautiful part in this contra is the flow of the weathervane and the cast off of the girls at the end of it. I have tried this contra with many styles of music and have no real preference, as it seems to work well with most any style. I would suggest that the music not be too fast, but a comfortable 128-130 beats a minute and on the smooth side.

FOR THE SERIES this time I would like to feature once again a contra that requires some dancing skill and utilizes a round dance basic called the grapevine. It is an alternate double contra in its progression but it is not set up in the usual way (I'll explain that later in this article). I don't know the name or originator of this contra; I have named it "Balance-Grapevine" contra. This is a contra wherein the dancers don't have to know whether or not they are active as it seems that everyone contributes to the dance in one form or another! It is a little more difficult than any of the others we have featured and requires a little more thinking and knowledge of music.

Setting It Up

Form your squares so that they are lined up across and up and down the hall as well. Heads lead to the right and circle to a line. Two ladies chain across. All join hands and we're ready to teach!

Teaching the Dance

With your hands joined in one long line, balance to the left, then balance to the right (if your crowd can balance — great, but if they can't you can do the dance by stepping on the left foot, touch right, step on the right foot, touch left in place of the balance). All grapevine left with a side, behind, side, touch. Balance to the right, balance to the left, then grapevine right with a side, behind, side, touch. Everybody square thru four hands, if you meet someone swing; if you don't, don't! Put her on the right and the ladies chain over the back. The same couples right and left thru and half promenade back (half promenade is going across to the other line with men passing left shoulders and then wheeling around to form a line again). We are now ready to balance again. Be sure to warn people not to watch the other line as they will be doing



everything opposite! Ends cross over every other time (during the square thru).

Calling the Dance

In your lines balance now

Left, —, Right, —, Vine, —, —, — Balance
Right, —, Left, —, Vine, —, —, Square thru
—, —, —, —, If you meet someone you
Swing, (if you don't, don't) Put her on the right
and ladies chain
—, —, —, —, —, Chain back
—, —, —, —, Same two do a right and left
thru
—, —, —, —, —, Half promenade back
—, —, —, —, In your lines ready to balance

The next time through on this call you'll notice that before the square thru you'll have to add "those who can square thru" as the ends won't be able to. You can add the ends cross over, which comes every other time, at this point at which time everyone will have someone to swing and consequently all will be able to square thru. It is a peculiar aspect to this dance that is a little more difficult to comprehend than the usual dance. I wouldn't advise doing this one until you have mastered four or five others that are somewhat easier.

If anyone is contemplating going to contras on a serious note, I would suggest that you plan to attend a week-long school that specializes in timing only where you will receive the necessary training through actually doing, and doing correctly — not just being exposed!

THE NEXT CONTRA I would like to feature in continuing the series is a contra written by Ted Sannella, who incidentally has written many fine dances. The set up in this one is along the same lines as that of Becket Reel, otherwise known as Slaunch to Donegal. The name of this dance is "Patriots Jig." This dance has an unusual aspect to it in that the ends of the line either participate in the beginning of the dance or the last sequence of the dance, but don't let it throw you. It still uses regular basics and can be followed quite easily.

Setting It Up

Line up your sets across the hall and also up and down the hall. Heads lead to the right and circle to a line. All join hands up and down the hall and we're ready to teach the contra. Couple-facing-couple set up.

Teaching the Dance

Allemande left in your own line (not across the floor), everybody swing your own. Put her on your right hand side and face the other line. With all hands joined in line, go forward and back. Holding only your partner's hand, with the opposite couple circle left 3/4 around and pass thru. If you meet someone, swing, if you don't, don't!

Put her on your right and across the set, right and left thru, those same two ladies chain (don't chain back). Right and left thru once more . . . ends cross over, etc.

Be sure to caution the end people at this point that even though they will be able to do the allemande left, they should not swing, but will be able to dance again after the circle 3/4 and pass thru!! This is the action of this contra that is different.

PATRIOTS' JIG

By Ted Sannella

INTRO: With the corner allemande left;
—, —, —, Everybody swing your own;
—, —, —, Everybody go forward and
back;

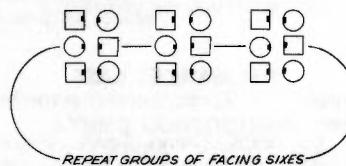
—, —, —, —, With the opposite two circle left,
—, — Go three quarters,
Pass thru and swing the next;
—, —, —, Straight across right and left
thru;
—, —, —, Same two ladies chain across;
—, —, —, Same couples right and left
thru.
—, —, —, With the corner allemande left;

One aspect of this dance you'll find as you call it, is that the circle 3/4 only takes six steps and you have to get the pass thru in on beats 5 & 6, then swing the next on beats 7 & 8, otherwise you'll be too late. At the same time, you don't want to lead your dancers too far with the calls, so they won't pass thru in the wrong direction. This is the challenge in this type of calling and dancing, you can't compromise!

TRIOLANZAS ARE CONTRAS DONE IN THREES

ONE OF THE BEAUTIES of contra dancing is the fact that they can be done with virtually any number of couples starting with four and working up to a hall full. And, as we've been discussing in this column, the contra idea isn't necessarily restricted to lines facing lines. Contras can also be done in circles, in columns of fours-facing-fours (Mescolanzas), etc. In the September, 1977 issue of SQUARE DANCING we introduced you to the three-couple variations of the Mescolanza, or the Triolanza, and presented one example, Triplet.

Just to refresh your memory the trio concept consists of a minor set or a line of three dancers facing another line of three dancers. A major Triolanza set is made up of a series of these trios in a long column so that, having finished doing the dance with one trio, the dancers in one line of three can pass thru and repeat the dance with the next trio. Instead of columns, the trios can form a large circle of threes-facing-threes; one trio facing counterclockwise standing in front of another trio facing clockwise. In this way, as one time through the dance is completed, the dancers will pass thru the trio they are working with and move on to do the pattern with a new trio. Here's the diagram showing a portion of the circle with dancers evenly spaced around the hall.



Instead of using a pass thru at the end of the figure to move on to a new line of three dancers, Triplet introduced a unique method of progression. In the set of six dancers they all face to their own right and then, following the leader, they single file promenade halfway around their small circle. Having moved 8 steps and having exchanged places with the other line of three, the dancers face to their right, turning their backs on the other trio, and face a new threesome ready to start the dance.

Try These for Size

We'll come back to this method of progression later, possibly in another issue, but for those experimenting with this form here are

some samples that use the simple pass thru at the end for their progression.

TRES TRIO

By Ken Kernen

Record: Mason's Apron, Folklife 1512

—, —, —, Circle left
—, —, —, Ends do sa do
—, —, —, Centers do sa do
—, —, —, Centers face right do sa do
—, —, —, Centers face left do sa do
—, —, —, Go forward and back
—, —, —, Pass thru, on to the next circle left

ALTERNATE "TROIS"

By Ken Kernen

—, —, —, Circle left
—, —, —, Circle right
—, —, —, Centers do sa do
—, —, —, Ends do sa do
—, —, —, Centers turn one on the right with
the right
—, —, —, Centers turn one on the left with the
left
—, —, —, Go forward and back
—, —, —, Pass thru, on to the next circle left

MASON'S TRIO (MODIFIED)

By Ken Kernen

—, —, —, Circle left
—, —, —, Centers do sa do
—, —, —, Ends do sa do
—, —, —, Centers star right with the right two
—, —, —, Centers star left with the left two
—, —, —, Go forward and back
—, —, —, Pass thru, on to the next circle left

A PROGRESSIVE SIX USING CONTRA CORNERS

AT ONE TIME we must have talked about the title of this column and what it means. Turning *Contra corners* is one of the few movements that are unique to contra dancing. We can't remember doing the pattern in squares although there's no reason why it wouldn't work.

To remind you — the contra corners' action is done from facing lines of 3. The center dancers in each line will step forward and, touching right hands they will move past each other and proceed to the person to their right in the opposite line. This person who is one contra corner will be turned by a left hands-up or pigeon wing. After turning, the two actives will head toward each other in the center again, pass right shoulders (touching right hands) and move to the left end of that line to turn the other "contra corner" with a left pigeon wing. Following that, the next call may have the two actives return to their starting positions in lines of 3 once again.

A good cadence call for this goes:

Pass active by the right
Turn right opposite, left
Pass active right
Turn left opposite, left

The action is fun to do, particularly for those who are active. Inactives must remember to move out to meet the active who is heading toward them. You'll find *turn contra corners* in a number of collections including the Caller/Teacher Manual*. See Sackett's Harbour (37) and Cayman Island Contra (36).

As you may have guessed, we've been lead-

ing up to something. We've been playing around with a type of circle contra done in facing lines of three which is a bit different. The formation is set up with 3 dancers facing clockwise in a line and working as a unit. They are facing another threesome, facing counter clockwise. So you have a ring of facing threes all around the hall. You must be sure that you have enough room in the hall for the progression and you'll find the dance works best when you have at least 5 units of paired up threesomes (30 dancers). Here's the dance.

Circle 6

all in each unit circle left — 8 steps

Circle right

return to starting position — 8 steps

Forward and Back

lines of 3 move forward 3 steps, stop, then back up 3 steps and stop

Right ends Do Sa Do

diagonally and meet in the center

Left ends Do Sa Do

Centers turn Contra Corners — 16 steps

(Use Cadence call here)

Just as the centers finish the Contra Corner routine the person at the right end of each lines faces right. The person who was at the left end closes up and falls in behind and the person who was originally "active" in the center and had been leading off in turning Contra Corners falls in behind the other two in his line so all three are ready to go single file.

Both lines of three move counter clockwise single file, halfway — 180°, until they have traded sides. At this point each person makes an independent right face turn. Each threesome remains intact but each has separated from the three they had been working with and are now facing a new three ready to circle six to the left and begin all over.

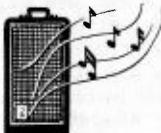
(As the cadence call ends use this)

Face right, close up, go single file

— — — —, Now face to the right and circle to the left.

This works fine with a well-phrased jig or reel, not too fast.

*The Caller/Teacher Manual for Contras. Published by The Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, CA 90048. (\$5.00 per copy plus postage.)



BANJO CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1, 3, 5 and every other couple active and crossed over.

INTRO: The one below banjo-go;

— — — —, — — Sidecar back;

— — — —, Face this lady, heel toe;

Heel toe side close side, heel toe side close side;

Heel toe side close side, Heel toe — do-sa-do;

— — — —, — — Same lady swing;

— — — —, With couple across circle left;

— — — —, — — Left hand star;

— — — —, New one below banjo-go.

NOTE: As the dance starts with each dancer in a Butterfly banjo position (dancers standing right side to right side, facing in opposite directions — hands held up.) the men will move forward and the ladies will back up. This means that one column of couples is headed "down," away from the caller as the others are headed "up."

BORROWED FROM LEGER

Formation: 1, 3, 5, etc. active and crossed over (To start corners face each other and join two hands as in Aston Polka.)

— — — —, All get set for the heel and toe
(**Heel, toe, out —, heel, toe, in, —,**)
(Cadence calls, not prompts)
(**Heel, toe, out, —,**) Everybody in do sa do
(Cadence calls, last four counts prompted)
— — — —, Pass by and swing the next
(Except the ends)
— — — —, Face across and half promenade
— — — —, — — Two ladies chain
— — — —, — — Chain 'em back
— — — —, — — Everybody star thru
Those who can pass thru, now with your corner
heel and toe

CONSTANT CONTRA

By Mitch Pingel, Broomfield, Colorado

Formation: 1, 3, 5 and every other couple active and crossed over.

INTRO: Do-sa-do corner;

— — — —, — — Same girl swing;
— — — —, — — Star left;
— — — —, — — Star right;
— — — —, — — Ladies chain;
— — — —, — — Chain back;
— — — —, All pass thru and turn alone;
— — — —, Lady on right 1/2 promenade;
— — — —, — — Do-sa-do new corner.

LONG VALLEY

By Don Armstrong

Formation: 1, 4, 7, etc., active but not crossed over

Intro — — — —, Actives cross go down the outside

1-8 — — Below two, with the couple above circle four

9-16 — — — —, Once around then ladies chain

17-24 — — — —, With the music chain them back

25-32 — — — —, Actives cross go up past two

33-40 — — — —, With the couple below circle four

41-48 — — — —, Actives down center below two turn out*

49-56 — — — —, — — Up pass one

57-64 — — — —, — — Up pass one
(Weave in — cast off, actives cross go down the outside) (Start of next time)

*Caller indicates ON AT THE HEAD every third sequence through the dance.

THE MARKET LASS

Formation: 1, 4, 7, etc., couples active but not crossed over

Music: LS 1008, Glenn Towle. Played by Dudley Laufman and the Canterbury Orchestra. From F & W Mistwold

Intro — — — —, Actives roll out and down the outside

1-8 — — — —, Below two couples and cross the set

9-16 — — — —, Pass one take both couples forward six and back

17-24 — — — —, Right hand to partner turn three quarters

25-32 — — — —, Forward six and back

33-40 — — — —, Right hand to partner turn three quarters

41-48 — — — —, With the couple above right and left thru

49-56 — — — —, — — Right and left back*

*Caller indicates On at the Head every third sequence through the dance.

OHIO RIVER CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1, 3, 5 and every other couple active and crossed over.

Music: The author recommends a good 6/8 tune.

Intro — — — —, Actives do sa do with inactive lady

1-8 — — — —, Same three circle to the left

9-16 — — — —, And you let her go, with the inactive gent do sa do

17-24 — — — —, Same three circle to the left

25-32 — — — —, Break to a line, pick up the lady go down in fours

33-40 — — — —, Turn alone — — come back

41-48 — — — —, Bend the line do a slow square thru

49-56 (Right two cha cha cha), (left two cha cha cha)*

56-64 (Right two cha cha cha), actives do sa do with inactive lady.

(*Cadence calls, not prompts)

ROAD TO CALIFORNIA

Traditional, from Ralph Page

Formation: 1, 4, 7, etc. active NOT crossed

— — — —, — — Actives cross

Below one face out and you balance,

— — turn by the right

— — Go full around,

three in line you balance again

— — Turn by the left,

actives center and swing your own

— — — —, Put her on your right down by twos

— — — —, Wheel turn come back to place

— — Cast off, — — right and left thru

— — — —, — — And a right and left back

— — — —, — — Actives cross

This is a smoothie and, unlike some triples, manages to keep the inactives fairly busy. Note that in the opening the actives pass right shoulders as they cross but they do not go past the opposite line. We'd classify this contra as tricky but not difficult.

SOMETHING OLD

By "Stew" Shacklette

Formation: Number one couple active, no cross over

Intro: Both end couples do sa do

1-8 — — — —, Center couple do sa do

9-16 — — — —, Active couple down center wheel

17-24 — — — —, Come back to place cast off

25-32 — — — —, Top two couples right and left thru

33-40 — — — —, Same two right and left back

41-48 — — — —, Active cast down outside below and box the gnat

49-56 — — — —, All go forward and back

57-64 — — — —, Just the ends do sa do

SOMETHING NEW

By "Stew" Shacklette

Formation: Number one couple active, number two couple crossed over

Intro: With the one below right hand star

1-8 — — — —, Back by the left

9-16 — — — —, Same two right and left thru

17-24 — — — —, Active couple do sa do in center

25-32 — — — —, Active couple swing in center

33-40 — — — —, Go down the center, turn alone

41-48 — — — —, Come back and cast off (with number three couple)

49-56 — — — —, Just those two pass thru

U turn back

57-64 (come in at the head), — — — —

Traditional Treasury

By Ed Butenhof

MANY WHO ARE DANCING today "cut their teeth" on the dances we now call "Traditional." These include patterns in popular vogue just prior to the contemporary explosion of square dancing. They're fun to do and quite a number of groups are springing up across the country where this type of dance is spotlighted. As a matter of fact there are a number of clubs that have never stopped using these dances.

WHEN DISCUSSING traditional dancing, it's hard to know where to draw the line. The field is so broad, both in regional variation as noted previously, but also in formation, age, and style.

To illustrate some of that variety we have an English Country Dance (The Black Nag), which was published by John Playford in 1670, and which has been enjoyed in this country for hundreds of years. We also have an Appalachian "big circle" dance I learned from Jim Morrison, a traditional caller presently located in Charlottesville, Virginia. Both are easy to teach and will add variety to your program.

THE BLACK NAG

(Folkraft 1174 or Front Hall LP FHR-01)

Formation: Three couples, men in one line (to the caller's right) facing partners (also in a line to the caller's left). Couple closest to the caller is number one, next number two, last number three.

FIRST PART:

All forward (toward caller) **4 steps** (called "up a double" originally) **and back**

Repeat up a double and back (16 beats)

Number one couple join hands and slide up 4 (toward caller) **number two same, number three same** (total of 12 beats)

All solo turn clockwise in 4 steps (called "turn single" originally)

Number three couple slide back, number two, number one, and all turn single (16 beats)

SECOND PART:

All side with partner (forward to touch right shoulders and back)

Repeat with left shoulders (16 beats in all)

Number one man and number three lady change places (4 steps), **number three man and number one lady, number two man and number two lady and all turn single** (16 beats in all)

Repeat back to places (16 beats)

THIRD PART:

Turn partner with right arm to place, then turn with left arm (16 beats)

Men hey (number one face down, two and three face caller, starting with right shoulder all three move in a "figure eight" pattern, weaving around) (16 beats to return to place)

Ladies hey (same pattern) (16 beats)

The "big circle" dance often includes many figures, one of which might be this one:



THE FOUR LEAF CLOVER

(Try Folkraft LP 36. The music is fast, 140+, so use small running steps.)

Formation: Start with a big circle of couples, each "odd" couple inside, looking at an "even" couple. After dancing for a while with that couple, the "odds" will move to their left to a new "even" couple, etc.

FIGURE:

Circle left, ladies chain, chain back
(or other "warm up" moves)

Odds dive thru to a four leaf clover (odds dive thru evens and without anyone dropping hands, odds back under their own joined hands, drop both arches so all of the still joined hands are piled between the two couples — Voila: a four leaf clover)

Circle left that way

Finish it off ("odds" raise their still joined hands in an arch and pull the "evens" through, "evens" back under their own still joined hands and reform a circle)

(You can move them on at this point, after a circle left perhaps, or you can have them reverse the whole thing with the "evens" leading.)

For those who remember the old "dishrag" figure (Dive for the Oyster, etc.), the four leaf clover is the same figure, but stopped halfway before completing. Undoubtedly the two figures come from the same roots.

Big circle dances usually start and end with movements in one large circle (or serpentine line), breaking up into "odds" and "evens" for the middle portion. The beginning and end can involve spirals, dip and dive around, or any grand march figures as the leader wishes.

IF ANYONE THINKS traditional dancing is dead and buried in musty old books, think again. The following dance and its music was written by Ralph Page (Keene, New Hampshire) in honor of Bob McQuillen, a prominent folk musician for over 30 years in New England. "Duke" Miller, a traditional caller for many years, from Gloversville, New York, sent me his version of Ralph's dance, which I have modified in turn to change the partner progression a bit. How's that for a real live folk process? In any case, I believe you'll find it an interesting dance, easy, but a little different.

McQUILLENN'S SQUEEZE BOX

(Use LP #RP 500, available from Ralph Page — a terrific record for traditional dances or contras.)

BREAK

Allemande left corner, turn partner right

Men star left, turn opposite by the right

Allemande left new corner,

then go forward three

Right left, right, turn back one you see

Allemande left this corner, weave the ring

In and out around until you meet your own

Promenade

FIGURE

Keep on going don't slow down
Head two couples wheel around
Right and left thru
Same ladies chain (don't chain back)
Everybody forward and back
Pass thru and circle four
Swing partner (the girl on your right)
Keep this girl and promenade

(Some will have corners and some will have right hand ladies, but if you alternate the sequence heads, sides, all will work out in the end)

Another dance which has gone through many forms for at least 80 years has been sent by Al Scheer, a very busy traditional caller from Littleton, Colorado. It's done in a big circle, couples facing couples. (If couples face around the circle, partners will stay together but progress on to new couples each time thru; if couples face in and out of the circle, it will be a mixer.)

GOOD GIRL

(Any 64 count reel, jig, hoedown or singing call will work. Try different music to vary the flavor and "feel" of the dance.)

FIGURE

With the corner (she's in the same circle as the man) do sa do

Same girl swing (Put her on the right and)

Circle to the left (four people in a little circle)

Circle right (break to a line of four — two couples — with the man who was originally in the outside circle on the outside end, all facing reverse line of dance)

Promenade (the wrong way round)

Wheel as a couple and promenade back

Bend the line and ladies chain

Chain them back (men face left, ladies face right and repeat the whole sequence)

TADITIONAL DANCING is hard to define and for many it has almost come to mean "that which is not modern club dancing." Bob Dalsemer from Baltimore, Maryland (who has studied traditional dancing in Maryland, Pennsylvania and West Virginia) puts his finger on some real distinctions, however. He says, "The modern thirst for new material is diametrically opposed to the attitude of traditional dancers and callers. Change in traditional dancing happens slowly and generally is a process of simplification rather than growing complexity." He also says "A characteristic of traditional dance is that physical body movement is the source of pleasure, not intellectual knowledge of complicated figures." I couldn't agree more.

The following is sent by Roger Whynot, a traditional caller from Pride's Crossing, Massachusetts. As with other New England squares, it should be done precisely on phrase, so that one movement flows smoothly into another, with no stops.

JENNY'S STAR

(Use a well phrased reel or jig)

Four ladies promenade outside the ring (16)

Into the center and star left once around (8)

(Give right to partner while holding star)

Balance (4) and turn half by the right (4)

(Men have the star now)

Balance (4) and step thru to right hand lady (4)

Swing that lady (8)

Promenade (16)

Repeat three times to regain original partners (add breaks as desired)

From "Old Square Dances of America" by Neva Boyd and Tressie Dunlavy — a collec-

tion of dances from southern Iowa and dated 1932, comes this one.

STAR BY THE RIGHT

(Use a lively, well phrased hoedown, since this is marked as a phrase also)

All balance (8) and swing partners (8)

Allemande left and right and left grand,

Meet your partner and promenade (16)

First couple balance (4) and swing (8),

Lead out to the right of the ring (4)

First and second couples star by the right (8),

And back by the left (8)

Turn opposite by the right (4)

Turn partner by the left (4)

Lead to the next (and balance)

First and third couples star by the right, etc.

First and fourth couples star by the right, etc.

Repeat all three times to give each couple a chance to lead.

do what comes naturally. They'll hoop and holler and they'll enjoy. Happy dancing!

the square. When repeated, this leads smoothly and continuously into a four ladies chain.

Dick Kenyon from Glendale, Arizona, is a modern western caller who is also very interested in traditional squares. He danced as a very young man in the 30s, he tells me, and vividly remembers a plump widow lady who loved to swing and who smothered him to her ample chest, not allowing a breath until the swing was completed. Dick sent me a booklet printed by the "Valley of the Sun Square Dance Organization" 30 years ago containing the dances used in Arizona at that time. This is one of them.

SHOOT THAT PRETTY GIRL

Uses a fiddle lead hoedown, phrasing not too important

First couple out to couple on the right

Circle four with all your might

Drop that tent in the center of the set

And circle three, shoot that pretty girl to me

Swing, swing, everybody swing, four hands

up and around you go

Two little ladies do si do, change them once

and on you go***

***Do si do requires the ladies to loop around each other and back to their own partners with the left hand, he leads her around (with his left) behind his back and lets her go, while reaching across to the opposite lady with the right. He turns the opposite by the right, returning to his own partner for a courtesy turn (about 16 counts).

SANDY'S INSIDE OUT

(Use any good fiddle hoedown)

First couple lead right and circle left,

Back to the right single file

(left hand on left shoulder of the one in front)

Take hand on your own shoulder with your right and lift it over own head

(you'll now be in an inside out circle)

Circle left that way, first couple

(man on right, lady on left) **turn back**

To back (or as Sandy says, "butt to butt")

And back under own arch, pulling the other couple thru (don't drop any hands),

Circle left, ladies chain (back to partner),

Swing opposite, swing partner (can end there or go on to pick up third couple and then fourth before starting again with second lead)

(The "dishrag" pull-thru works with any number of couples in the circle — try it)

TONY'S STAR BREAKDOWN

(Use "Kitchen Junket" (Fretless LP200)
Tony's marvelous dance record)

Four ladies right hand star (8),

Allemande left with partner once and a half around (8)

Four men right hand star (8),
Allemande left with partner once and a half around (8)

Man balance (4) and swing (12),

The right hand lady (in her place)

Promenade around back to her place (after all, it's only fair to have the men move once in awhile)

(Repeat three more times)

This Do Si Do was very common in the west in the 30s and 40s. Sometimes it didn't end with a courtesy turn, but continued "opposite right, partner left, opposite right, etc." until the caller chose to call something else.

This, as many others were at that time and place, is a visiting couple dance. Couple one does the figure with couple two, moves on to do it with couple three and then four. After a break, couple two visits, and so forth. It's an easy way for new people to learn a dance — just make sure they start as the fourth couple.

ALMOST BY DEFINITION a traditional caller must work well with music. In fact, many of the traditional callers I know, especially in New England, were competent musicians before they took up calling. Tod Whittemore of Needham, Massachusetts, is a good example. He plays piano, accordion, guitar or harmonica when he isn't dancing or calling. Tod is fairly new as a caller and states that he's still searching for a personal "style." One of the dances I've heard him use is a version of the Arkansas Traveler. For this one use a fiddle hoedown or a reel.

Head couples forward and back

Heads crosstrail thru and around to place

(as soon as the heads have passed, sides start the Arkansas Traveler figure, which is —)

Opposite right hand around, back to partner left hand round

Everybody to corner right hand round, back to partner left hand round

Swing corner (long swing — 16 counts)

Promenade around to man's place

This variation keeps everybody moving smoothly. Repeat for heads, then twice for sides.

In New England, incidentally, a dance is not fully traditional unless it has real live musicians. Often a piano player and a fiddler will be hired, with perhaps one or two more pieces

RICH CASTNER of Brockport, New York, is a traditional caller and a dance historian. He teaches dance at the Brockport Campus of the State University. One of the traditional dances he uses is the Buffalo Quadrille — a very easy and smooth flowing dance.

BUFFALO QUADRILLE

Use any strongly phrased reel or hoedown

Circle right* (8 counts), circle left (8)

Everybody balance (4 counts) and wheel halfway (4); balance and wheel again (8)**

Four ladies chain across (8); chain back (8)

Take corner and promenade full around

Repeat three times to regain original partner

(Any 64 count break can be used)

*The circle right is very smooth coming after the preceding promenade with no stop.

**The balance is done holding nearest hand with partner — both step on left foot and swing right across, then step back on right (in original spot) and swing left across (count 1, 2, 3, 4).

The wheel halfway is done by men backing around and ladies walking forward to face out of

BOUQUET WALTZ

(use any well phrased reel, not a waltz)

INTRODUCTION: Anything

FIGURE:

First couple promenade thru couple facing you

Lady go left, gent to right around the outside

Pass partner and circle three with the sides

Three by six in a bouquet waltz,* three around

Three while third couple swing

Others circle six in a six hand ring

Circle round them while they swing

Allemande left and grand right and left

All the way around to home

(Repeat for couples 2, 3 and 4)

*Bouquet waltz: First man circles left with fourth couple while first lady is circling left with second couple. The two circles of three move around each other (counterclockwise) to place while circling. Third couple can swing through all of the preceding if they're up to it — otherwise they start when the circles of three finish their bouquet waltz.

Don't worry about style or phrasing too much on either of these — just let the dancers

if the budget permits. Others may come without pay to "sit in" and play along. In this way new musicians learn to play dance music. They begin to play louder and eventually get paid themselves. Even if the music is not technically as "good" as records, the presence of the musicians and the immediacy of the music produce an atmosphere which is hard to match with a record dance. When the musicians are really good (and many in New England are) it leaves you dancing in air — a real natural "high."

George Thompson of Michigan kindly sent me a copy of "Swing Your Partner," a delightful hand printed book (1941) by Durward Maddocks (Vermont). He says he has enjoyed dancing like that described in the book for many, many years. One of the dances is called "The Caledonians."

THE CALEDONIANS

(Use a fiddle hoedown with any opening, break, etc., that you like. Phrasing is not too important)

**Four ladies to the right and swing the gent
Four gents to the left and swing the ladies
Four ladies to the right and swing the gents
Four gents to the left and swing the ladies**

At this point every one will be half way around (if they stayed where they swung) and with their own partner. Depending on stamina, it can be repeated to place or they can just promenade or circle half back to place.

As a footnote, it is a shame that modern square dancers have never learned to swing. For most it's once around (4 beats) and stop. If a swing is well timed with the beat, and the partners are properly counterbalancing each other, the swing can be the smoothest and most satisfying movement in dancing. When the buzz step swing was invented (probably around 1870 in New England) it swept the dance world by storm (as the waltz had done some years before). Incidentally, as New Englanders know, the swing does not have to be fast. If dizziness is a problem, tiny steps can be taken so that once around takes 8 or even 16 beats. Traditional dancers and contra dancers can and do swing continuously for 64 counts or even more. Those who haven't mastered it don't know what they're missing.

ONE OF THE NAMES that is still heard in modern square dancing is Sally Gooden. Sally was a name for the right hand lady, while the opposite lady was the "girl from Arkansas," and the corner was "old grandmaw." The partner was a "taw" (to rhyme with grandmaw). There were a number of dances consisting mainly of arm turns involving these people and the dance was often called "Sally Gooden." The following version is found in Lee Owens' "American Square Dances of the West and Southwest" (1949). Use a fiddle hoedown.

SALLY GOODEN

**First old gent out to the right and swing (a right arm turn really) Sally Gooden and swing (turn right) the girl from Arkansas
Now swing (left) Sally Gooden, and now your taw (right)
Don't forget your old grandmaw, you ain't swung granny since way last fall (left)
Go back home and everybody swing, promenade (repeat for each gent)**
(The arm turns simply use alternate arms once started)

Many of the older books, incidentally, use the terms swing and turn interchangeably, relying on context and familiarity to keep things straight.

Versions of this dance are plentiful in old books — obviously it was popular. Ralph McNair in "Square Dance" (1951) had one called "Old Arkansas" which had the ladies go one by one to the right hand couple, back home (Arkansas), the opposite couple, home, the left hand couple, and home. In that dance the ladies did a two-hand turn with the other lady, then a swing with the gent at each stop. Still another version is one I have used for years. I don't remember whether I "researched" it, "stole" it or made it up. It combines Sally Gooden with a bit of Birdie in a Cage. It's wild but fun to do. I call it "Turn by the Right."

TURN BY THE RIGHT

Fiddle hoedown

**First man to right hand lady with right hand around, back to partner with left hand 'round
Opposite lady with right hand 'round, back to partner with left hand 'round
Left hand lady with right hand 'round, back to partner with left hand 'round
First lady to right hand gent with right hand 'round, back to partner with left hand 'round
Opposite gent with right hand 'round, back to partner with left hand 'round
Left hand gent with right hand 'round, back to partner with left hand 'round
First lady in center like a birdie in a cage (others join hands and circle seven around her)
Bird hop out and crow hop in (guess who)
seven hands 'round you're gone again
(a little tweet tweeting and caw cawing at these points is not out of place)
Crow hop out and swing your own, everybody swing and promenade (repeat for other three)**

These dances are not normally phrased very carefully. They're wild and exciting rather than smooth and precise. Don't worry too much about accuracy or style, just have fun with them.

TO ME TRADITIONAL DANCING is determined by style, not by age. Callers have always exercised their creativity by arranging easy movements in new and interesting ways that could be easily taught but were "different." (It's only recently that callers have found it necessary to burden the dancer with a lot of memorization. Such memorization of patterns used to be the caller's job.)

The dances featured this month were written by callers who used music very carefully and composed dances which flow smoothly and interestingly, using simple directions. The first is by the late Ed Gilmore. I learned it some 25 years ago as "Ends Turn In" and I call it as follows:

**First and third couples forward and back
Pass thru and separate
Around two to a line of four
Lines go forward and back, pass thru
Arch in the middle, ends turn in (Outsides California twirl)
Circle four in the center
Centers pass thru, split two
Around one to a line of four
Lines go forward and back, pass thru
Arch in the middle, ends turn in (Outsides California twirl)
Circle four in the center
Centers pass thru, allemande left
Grand right and left**

The second one is by Chip Hendrickson of Connecticut (who's very much alive). He calls it "Wednesday Nite Set" and it starts, not from a square but from facing lines of four, (heads lead right, circle to a line, ladies chain), with partners across from each other and couple one closest to the caller. (Use a well phrased reel or hoedown.)

Lines go forward and back (8 cts)

Two hand turn with partner (8 cts)

Groups of four circle left (8)

Circle right (8)

Ladies chain (8), chain back (8)

First couple swing (8)

First couple promenade to the bottom

(The other couples cross to the opposite line after the first couple goes by. Remember, your partner is across from you, not beside you.)

Everyone is now in the opposite line from where they began and with a different person beside them, but with the same partner across from them. We again have lines of facing couples and when the sequence is done four times in all, everyone is back to their starting position.

PERHAPS ONE OF THE MOST POPULAR square dances of all time was the Lancers Quadrille. According to L. DeGarmo Brookes in "Modern Dancing — 1866," the Lancers was introduced to America from England in 1825. Edward Ferrero in "The Art of Dancing" written in 1859, described it as a revival of an old dance but a great modern favorite. It is written as a "great favorite" in every American dance book up to Ford's "Good Morning" first printed in 1926.

Quadrilles in general (and many were written in those years) had five parts. The music was matched with the dances and did not necessarily have 32 bars (64 counts) to each sequence as do our modern singing calls and contras. I would like to describe to you now parts 1 and 5 of the Lancers. The sequence is from Brookes (cited above) with the language updated. The style should be one of elegance.

LANCERS QUADRILLE — Part 1 (48 counts)

Head couples forward and back (8)

Forward and turn opposite (two hands) to place (8)

Heads cross over (ones split threes) and U turnback (8)

Repeat, but threes split ones

All face corner and go forward and back (8)

Turn corner (two hands) to place (8)

(Repeat three times with each couple in turn doing the splitting)

If you use 64 count music, you can add a long bow to partner (8) and to corner (8) at the beginning as some later books did.

LANCERS QUADRILLE — Part 5 (96 counts)

Face partner and grand right and left (32)

(This is a long dignified movement. Be sure to go to each corner of the squares, as in a grand square, and not around in a circle. The pull by with partner to the far corner is 4 counts; then face the next and pull by another 4. These 8 counts bring everyone 1/4 around the square. 8 more gets everyone to their partner on the opposite side. Continue for 16 more to get back to place.)

First couple promenade around inside and end facing out in home place (16)

(On the last 4 counts, couples two and four wheel in behind to form a column of couples facing the caller)

From column, the men slide (sashay) (4) to

the right behind the ladies while the ladies slide left, all rock forward and back (8)
All slide back (men pass behind again) and rock forward and back (8)
Men promenade around single file to left (ladies to right); when lines meet at the bottom they come back to the top passing left shoulders (16)

(The result is facing lines with the same people at the top but on opposite sides from original positions)

Lines forward and back (8)

Forward again and turn partners (two hands to place (8)

(Repeat three times so each couple can lead. The columns, of course, will face different directions each time. If you use 64 count music, you can add a 32 count grand square to the above 96 to make 128, two times through)

As an extra note, some of the old timers

may note a definite resemblance between this figure and a one-time popular singing call, "Marching Through Georgia." The figure also lives on in several currently popular New England quadrilles.

Forward six and back you blunder*
Left elbow hook and the left lady under
It's a triple duck and you go like thunder
Now form new lines of three

The side gents release the lady on their left arm, step forward and left elbow hook with the opposite man making a line of four. Making an arch with the lady on their right, the line moves forward and the left hand ladies move forward and duck under three arches to end up on the left side of one of the head men. After the third "duck" the two arching ladies are released and move into position on the right side of a head man. The right hand ladies will progress clockwise around the square from a side man to a head man, etc. while the progression for the left hand ladies is to the right or counter-clockwise. If you are familiar with the old Forward Six — Right Hand Over and the Left Lady Under figure, the progression for the ladies will be the same. Figure is repeated for a total of four times from*.

Here is a variation of Right Hand Up and the Left Lady Under. In some books I've seen it's called Triple Duck. Here's the call:

First and third bow and swing
Lead right out to the right of the ring
Circle four hands full around
Head gents home to your stamping ground

This leaves the side men at home with a lady on each side. The head men are home without partners.



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